ATHENE

THE AMERICAN MAGAZINE OF HELLENIC THOUGHT

Athena Promachos

Vol. X - No. 3

AUTUMN, 1949

Single Copy $1.50

$4.00 per Year

CROSLEY MILLION-DOLLAR GIVEAWAY

"NOTHING TO BUY"

Yes, over $2,000,000 in Cash and Valuable Prizes

Just tell us a good reason why we should give you a new Shelvador Refrigerator.

BIG DOUBLE-BARRELED CONTEST

"IT'S THE BIGGEST THING YET!"

Win a Brand New 1950 Custom Model Shelvador* Refrigerator

A double chance to win. First—our Local Contest, designed for you and judged by local judges in your own community. Write on the red Local Entry Blank in 50 words or less why we should give you a new 9-cubic-foot Shelvador Refrigerator. The winner will get a new 1950 Shelvador Refrigerator to be awarded by us and delivered right to his home.

PLUS

$27,500 in cash, 25 complete Crosley Electric Kitchens and 100 new 1950 Shelvador Refrigerators as national prizes.

Second—a National Contest, in addition to the over 6,500 local Crosley Dealer Contests, where the same words you write for the Local Contest (or different ones if you prefer) may be submitted on the green National Entry Blank to compete for the Grand Prizes of cash, kitchens, and refrigerators to be awarded by Crosley.

Here's what the Crosley Kitchens will include: New 1950 Shelvador Refrigerator Model CB-9—Crosley Electric Range Model DE-129—Crosley Kitchen Freezer Model HF-1346—40-gallon table-top Model CMT-40-DE Crosley Electric Water Heater—Crosley Kitchen Disposer Model CKD-25—Crosley Double Drain-Board Sink Model CST-4800—Crosley Steel Kitchen Wall and Base Cabinets, maximum retail value of $350.00. Plus $300.00 in cash toward installation.

Get your free entry blanks today!

If you buy a new 1950 Crosley Refrigerator during this contest and win one as a prize . . . you may elect to take the retail price of your refrigerator in cash.

*Made only by Crosley. T. M. Reg. U. S. Pat. Off.

CROSLEY

HOME APPLIANCES

BETTER PRODUCTS FOR HAPPIER LIVING

FOR INFORMATION ABOUT THIS CONTEST SEE:

TOM KARAS **Regent** RADIOS TELEVISION

3400 N. ASHLAND AVE. All Phones WEllington 5-9600 3440 N. SOUTHPORT AVE

CHICAGO, ILLINOIS

IN THIS ISSUE-

THE REVIVAL OF THE GREEK DRAMA

THE HYMN TO APOLLO
(Psachos' Transposition)

★

PSACHOS' MUSIC OF PROMETHEUS BOUND

★

CHORUS FOR THE DELIAN APOLLO

★

HOW AN ANCIENT PLAY SHOULD BE PRODUCED
(In Greek)

★

THE AUTOBIOGRAPHY OF DEMETRA VAKA

★

THE FIRST GRECIAN OF GRAND RAPIDS

★

GREEK MEDICINE

★

POETRY

★

BOOK REVIEWS

ARTICLES

VERSE

and

TRANSLATIONS

by

K. A. PSACHOS
HALLIE FLANAGAN
PAUL NORD
T. SYNADINOS
A. KARANIKAS
PAUL DENIS
ARIS DIKTEOS
PHOEBUS DELPHIS
DEMETRA VAKA
D. MICHALAROS
C. J. LAMPOS
VIRGINIA A. STEPONATE
JOHN BELASCO
D. TSECOS

ATHENE

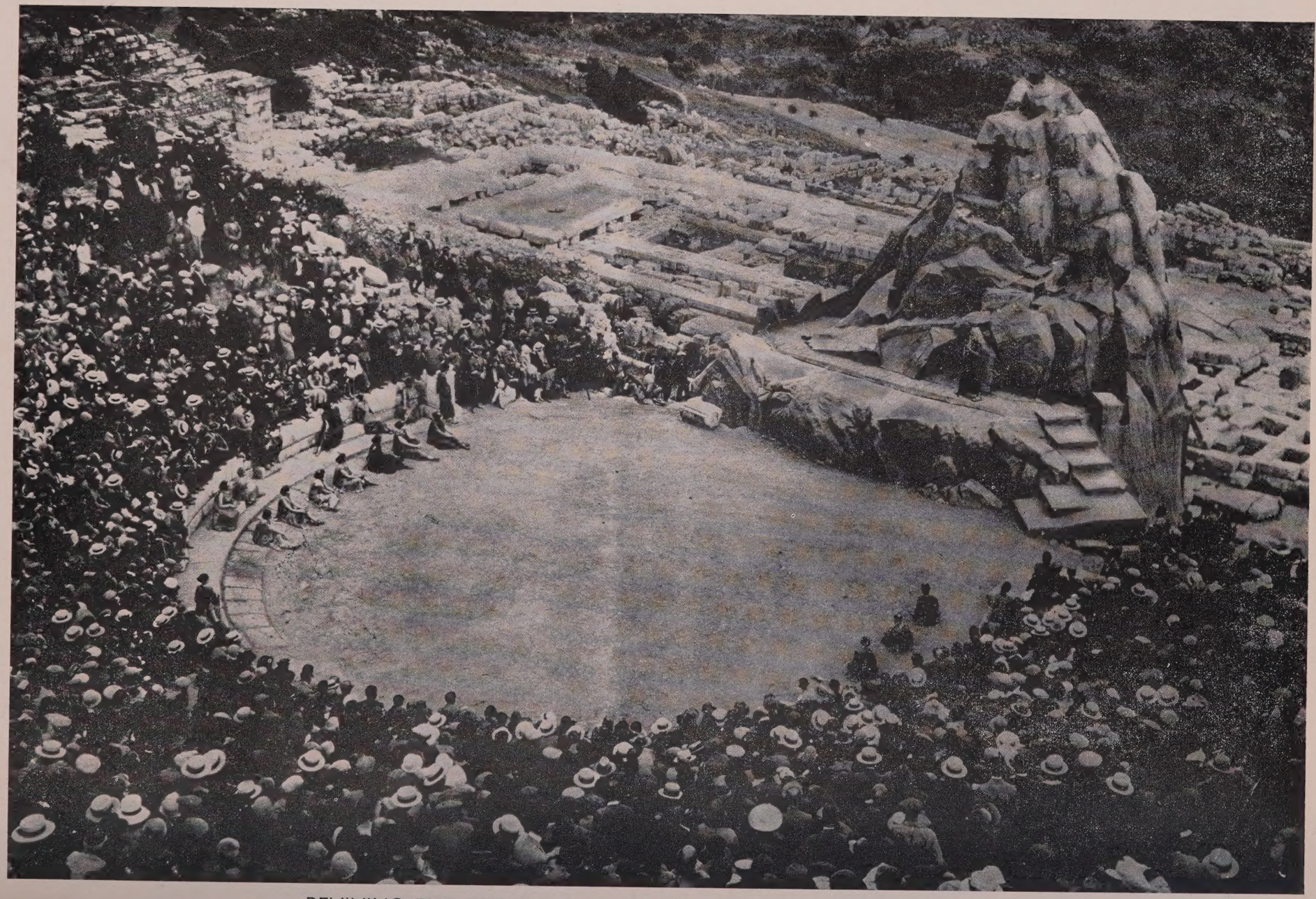
Autumn 1949 = Vol. X = No. 3
919 Wellington Avenue - Chicago 14, Ill.
Phone WEbster 9-3395

N. ECONOMOS, Art Editor
C. J. LAMPOS, Literary Editor
JOHN DARIOTIS, Business Manager

• Entered as Second Class Matter March 28, 1941 at the Post Office of Chicago, Illinois, under the Act of March 3, 1879.

Edited Quarterly
by

DEMETRIOS A. MICHALAROS



REVIVING THE GREEK DRAMA - Delphi 1928. The Delphic Festivals

ATHENE

THE AMERICAN MAGAZINE of HELLENIC THOUGHT

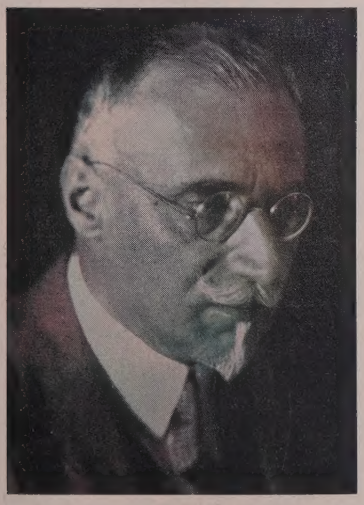
AUTUMN, 1949 DEMETRIOS A. MICHALAROS, Editor VOL. X - No. 3

GREEK DRAMA REVIVAL

K. A. PSACHOS *Interpreter of Ancient Music*

The recent death in Athens of K. A. Psachos, removes from the cultural field and particularly from the world of music our strongest link with ancient music. He was not only the greatest interpreter of ancient Greek music, but he was also a great authority, perhaps the greatest, on Greek ecclesiastical music, known also as Byzantine music, which we believe, and he, Psachos has demonstrated to be the lineal descendant of the ancient **Melos.** His influence on the musical world of Greece was immense. He died last July.

That he was an indefatigable research worker in the music of his ancestors few will question, although every archeologist will tell you that the task is a thankless one, bordering on the impossible. Nevertheless Psachos attacked his quest with vigor and originality. And he went far. Farther perhaps than anyone else. In this he had a strong ally in the technique and modes of the music of the Greek church as it is being sung today, or rather as it came down through the ages in an uninterrupted procession and unchanged. Born in Constantinople in 1874 and educated there, Psachos drank heavily of the traditions of Byzantine music from the fountainhead of this knowledge, the institutions of the Greek Orthodox Oecumenical Patriarchate.



K. A. PSACHOS

His sleuthing into timeworn crypts of ancient Greek music is revealed to us by his story of the deciphering and transposition of the now famous Hymn to Apollo which was found in Delphi in 1893. This story we print on the next page. But he did more than that. He tackled the Greek chorus. On the basis of his findings and opinions, he wrote music for the choral songs of some of the greatest extant Greek tragedies such as "Prometheus Bound," "The Suppliants," "Phoenician Women," "Oedipus Rex" etc. Though original this music is based on the findings of his research in ancient Greek modes, for the perfect rendering of which he even built a new instrument, the "Panharmonion ." A new field in musical development is thus opened for the future, and we trust others will take up where Psachos left off. The implications and potentialities are immense, remembering that the ancient Greeks themselves had very definite ideas about music which if we could discover and develop today, would surprise many of our musical authorities, and would benefit our culture substantially.

The master is gone. "His life", says Linos Carzis, one of his co-workers and encomiasts in a memorial address "was full." And he concludes: "I would like to compare his life with that of a plane tree, whose seed fell by the bank of the sacred river of Greek music and as it grew and branched out, its roots drank lustily of the divine Melody, that melody which in the course of its ecstatic sacred grace drew into the Greek Orthodox Church through the centuries countless millions of Slavs, Tatars and Mongols.

Melody which starting from its hoary Hellenic sources in the distant past, fed and glorified the Epic and Lyric musician; the Apollonian and Dionysian devoteè; which gave musical wings to Tragedy and Comedy; shook with ecstasy and the inebriation of agelessness the Hellenistic souls of the Barbarians; and upon entering the Church of Christ bloomed as the centuries old Byzantine music, the music that taught the West . . ."

The Melody and Rhythm of the Hymn to Apollo

By K. A. PSACHOS

The composition of the Hymn to Apollo coincides with the destruction of the Gauls who invaded Greece circa 280 B. C. The system of notation is by letters of the Ionic Alphabet, and the position of the letters indicate the musical notes. The poet and composer of the Hymn is unknown. It might have been Kleocharis Bion of Athens, since a nearby inscription names him as author of musical compositions. The Hymn to Apollo was discovered at Delphi in 1893.

Theodore Reinach, distinguished student of ancient Greek music translated the Hymn into modern notation. The transposition so far as the corresponding musical notes are concerned is correct. I say this because only fundamental notes on the scale can be transposed and nothing more. The musical scale is the so-called Phrygian chromatic mode. The Rythm, says Reinach and those who agree with him, is the **Paian,** that is the **Pentatone** (5/4) which is also the poetic rythm of the Hymn. The Pentatone rythm however as applied by Reinach disregards the true accented syllabes and distorts the words themselves. That of course cannot be right.

The ancient Greeks never smothered the words with music. Music and poetry marched together coequally and neither gave ground to the other. Unfortunately the pitifully few remaining fragments from the ancients cannot give us a complete picture of what music meant to the Greeks. And as Quint. Aritides says (Book B-VII) "what they put in books is nothing compared to the oral traditions." Coming back to the hymn itself as it was transposed at the beginning, one gets the impression that one simply took a handful of accents and tossed them on the words haphazardly so to speak. I admit, it is almost impossible for us moderns to achieve a perfect transposition of an ancient musical document such as the Delphic Hymn, especially as regards rythm, modes and method of execution. After all one understands music by hearing it and not by sight.

But it is a fundamental law of ancient aesthetics that the music of a song could not exist independently of the words. Ancient authorities often speak of the fact that it was the language, that is the words which regulated the stressing of the tones in music. If correct, this admission poses a problem for the interpretation of the Delphic Hymn. As in the spoken language meaning and rythm depend on proper accenting, likewise in their songs, the Greeks in writing music, did not use special signs to indicate the notes but instead used the letters of the Ionic Alphabet in various positions. And since of all musical expressions the song is most basic, it appears probable that in singing the movement of the tongue indicated the modes too. Also as accented syllables were the most emphatic part of the song, accents gave the **Pentagram** to the song, especially when sung by a chorus. Because if melody can follow the accents or can coincide with the accented syllables it will give greater force and meaning to the song, even though at first glance such a process must seem to us a supremely difficult task.

At any rate a mere substitution of the ancient notation with the modern does not fully satisfy the musical requirements of the Hymn. Not even the Pentatone which according to our translators is supposed to form the basis of its music. The Greeks as is well known had special accents, tonal accents, the long, the short and the elongated which also indicated time-value, and every rythmical meter of two or more tones where such tones were vocal or time-pauses. Noting the complete disregard of such tones and considering the hasty application of the **Paionic** meter on the hymn one often wonders if the Greeks, the worshippers of beauty, whose artistic temperament was so delicate in everything, were so lacking in appreciation of musical rythm as to prefer in this case the inartistic to the artistic and to sing to their great God Apollo through words improperly accented. It is inconceivable that the authors of this hymn meant to praise Apollo save in the highest possible art forms, and that of course did not include faulty diction. On the contrary long and short syllables and the proper accenting of the text were the prerequisites of their correct rendering of a musical piece, especially when we recall that for the ancients, melody without words, that is without text was not considered art at all.

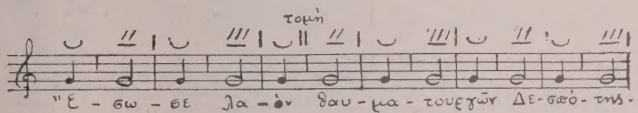
Furthermore the period of the Hymn's composition, that is the third century B. C. is the period when long and short vowels were religiously accented and tonal rythm was paramount. Music in those days meant melody which fit the text in such a way that the accents, and the meaning and mimicry were given full play, all four and not only one. In the same way, Byzantine music which is a continuation of the ancient genre follows the accented rythm even in those songs which display definite poetical meters.

Byzantine music then like the ancient shuns mere melody no matter how pleasing to the ear, should it lack text. On the contrary, Byzantine music being melody with a purpose and a conscience, it must co-exist with the text, without which it is not considered a work of art.

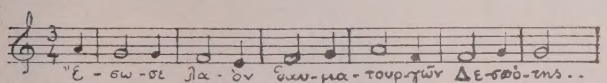
Strict adherence to accents and the meaning of words is the very essence of this music. Thus if you change a word in a Byzantine melody, the whole melody will suffer. In fact in Byzantine music notations, accents are usually omitted. The texture

of the music through the rising and falling of the voice is enough to indicate the accent of each word as well.

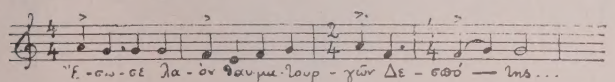
Because of this, tonal rythm is the prevailing measure in the Byzantine system and the rule applies to both poetry and music. To illustrate my point I will cite a text written in iambic meter. The text is the beginning of the **Eirmos** of the first ode of the Iambic Canon of the Nativity whose iambic meter is as follows:



This Canon is not chanted according to the requirements of the iambic meter. In other words it is not chanted thus:

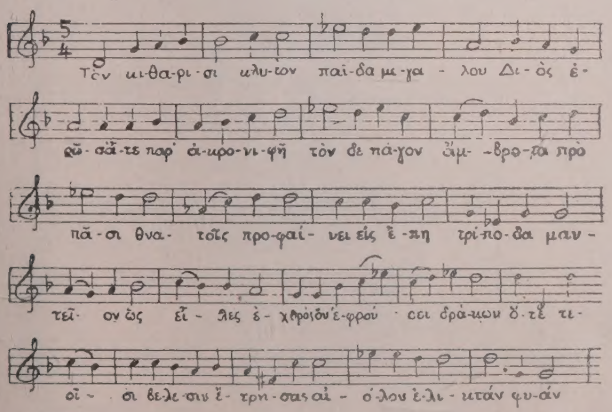


but is chanted according to the tonal rythm, so that by lifting the voice on accented syllables the meaning of the words becomes clearer. Therefore it is sung thus:



And to come back to the Delphic Hymn I cite the so-called second part (It really is the first part having been erroneously marked the second) and without changing a long or a short note, I divide it into various meters, always based on the tonal requirements of the Hymn.

And first I give you the transposition of the so-called second part of the Hymn as it was done by others:



Naturally in restoring the missing words I used my own judgment.

My work on the Hymn has been praised variously, but I would like to give you here the opinion of the great theoretical musician Oskar Fleisser, who in connection wtih the Delphic Hymn has given us perhaps the best definition about intonation in ancient Greek Music. Says he: "It is a great aesthetic satisfaction to note in the Delphic Hymn how the accents follow even the slightest modulations of the voice . . . Melody originating in the language was nothing else but the musical development of its accents. Every movement of the accent indicated the correct accenting of every word."

This is the rule I too followed when I wrote the musical scores for the choral songs of "Prometheus Bound" and the "Suppliants." The success of these two productions recently, is to a large measure due to this music.

Now this is my transposition of the same part, made directly from the inscription slab after restoring the missing parts:

K. A. PSACHOS' FAMOUS MUSIC WRITTEN ESPECIALLY FOR "PROMETHEUS BOUND" IS PRESENTED ON THE NEXT FOUR PAGES FOR THE FIRST TIME IN AMERICA. THIS MUSIC, WRITTEN IN THE BYZANTINE STYLE, OBSERVES ACCORDING TO THE MASTER, THE TRADITIONAL RULES OF ANCIENT MUSIC.

ΠΡΩΜΗΘΕΩΣ ΔΕΣΜΩΤΟΥ ΧΟΡΙΚΑ

ΜΕΤΑΦΡΑΣΙΣ Ι.Ν. ΓΡΥΠΑΡΗ — ΜΟΥΣΙΚΗ Κ.Α. ΨΑΧΟΥ

Α' Μέρος — Βάρκαρόλα — Ρυθμός ἑφτάσημος Β' ἐπίπεδον

Andante ♩ = 132

Ἦ μὴ φο-βη-θῆς ὀ-λο-τε-λα φι-λοί' μ-ε-τε πῦρ ἐχ-ὼ μα-

στε σ' αὐ-τὸ τὸ βρά-χο ἡ συν-τροφιά μας

♩ = 152

Με τῆς δι-πλο-γαρ-γὸ-στρο-φες Πε-τόν-τας τῆς φτε-ρῦ-γες

μας ρ Μὸ-λις καὶ κα-τα-φέ-ρα-με τὴ γνώ-μη τοῦ Πα-τέ-ρα

μας. Καὶ κα-τὰ δῶ τὸ φύ-ση-μα τ' ἀ-νέ-μου μᾶς Προ-βό-δη-

σε. Γιὰ τὶ ὡς τάβ-θη Τῆς σπη-λιᾶς ἀ-χὸς σὰ βρόντημα βα-

ριᾶς ἐ-πι-ρα-σε καὶ μέ-λα-με νὰ ξυ-πα-στῶ, Καὶ κα-τα

μέ-ρος τὴ δει-λὴ ἀ-φή-νον-τας τὴ συ-στο-λὴ ἐ-χύ-μην

σ' ἀ-νυ-πο-δυ-τη μὲ τὸ ἄρ-μα φτε-ρω-τό.

3

Β' Μέρος — Larghetto ♩ = 76

mf Τὰ βλέ-πω Προ-μη-θέ α Κίμ-πρὸς στά μᾶ-τια μου

ἔ τσι ἁ-πλώ-θη-κε μία κα-τα-χνιὰ θό-λη γιὰ

μά τὴ μὲ δά-κρυ-α πῦρ ἔ-δα πῶς σ' αὐ-τὸν ἐ-

πά-νω τὸν ξε-ρό βρά-χο ξε-ραί-νε-ται τὸ

σῶ-μα σου σφι-χτὰ-λυ-γο-πε-ρί πλε-χτο μές σὲ πε-

δούκλι' ἀ-τσά-λι-νά πά λύ-πη-τα τὸ φθέ-ρουν

νε. γι-α-τὶ καὶ νοῦ-γιοι κυ-βερ-νοῦν θε-οί τὸ δοιά-κι

τ' οὐ ρα-νοῦ κι' ὁ Δί-ας πῦρ ἐ-ξου-σι-ά-ζει

τώ-ρα δυ-να-τὰ μὲ νέ-ους νό-μους τοὺς πα-λιοὺς ἀν-

τι-κα-τά-στη-σε. θεο-μούς, Κἰ ὅσας δυ-νά-μεις

ἦ-σαν πρίν, τώ-ρα πο-δο-πα-τᾶ.

4

Γ' Μέρος — ΠΑΡΟΔΟΣ — Andante ♩ 138

Ποιὸς ἔ-χει ἀπ' πῦρ θε-ούς τὸ σοσκλη-ρὴ καρ-

διά' πῦρ μὲ τὰ πά-θη αὐ-τά σου νὰ γε-

λᾷς; τὰ βά-σα-νά σου Ποιὸς δὲ

συμ-πο-νεῖ; ἐ-ξω ἀπ' τὸν Δί-

α, γιὰ τ' αὐ-τός μ' ὀρ-γὴ παν-το-τει-νή

καὶ μὲ τή γνώμη του πῦρ δεν ἀλ-λά ζει τὴ

γέν-να τ' οὐ ρα-νοῦ δα-μά ζει

καὶ δὲν θὰ στα-μα-τή-ση πρὶν ἤ τὴν καρ-

διά του χορ-τά ση ἤ

μ' ὅ-ποια τρό-πο τὴν ἀρ-χή κα-νεὶς τὴν ἄ

παρ-τη τῶν αἰ-πά ση

5

Δ' Μέρος — ΠΑΡΟΔΟΣ — Adagio ♩ 116

Μά ἐῖ-σαι καὶ σὺ θρα-σὺς καὶ στὴς πί-κρες σου αὐ-

τὲς τὴ γνώμη δὲν λυ-γᾷς τὴς συμ-φο-ρές· Τὴ γλῶσα σου κα-

θό-λου δὲν κρα-τεῖς μὲ τὸ νοῦ μου ἐ-ρέ θι-σε

φό-βος πο-λὺ βα - ρύς καὶ πῦρ θὰ σώ-σης δι

α-λο-γοῦ-μαι Νὰ βρῇς λι-μά-νι μιὰ φο-

ρὰ στὰ τω-φι-νὰ βά-σα-νά σου, γι-α-τεῖ-νε ἀ-

σύν-τυ-χη ἡ βου-λὴ τοῦ Δί - α Κἰ ἁ-μά λα-

χτη ἡ καρ-διά του.

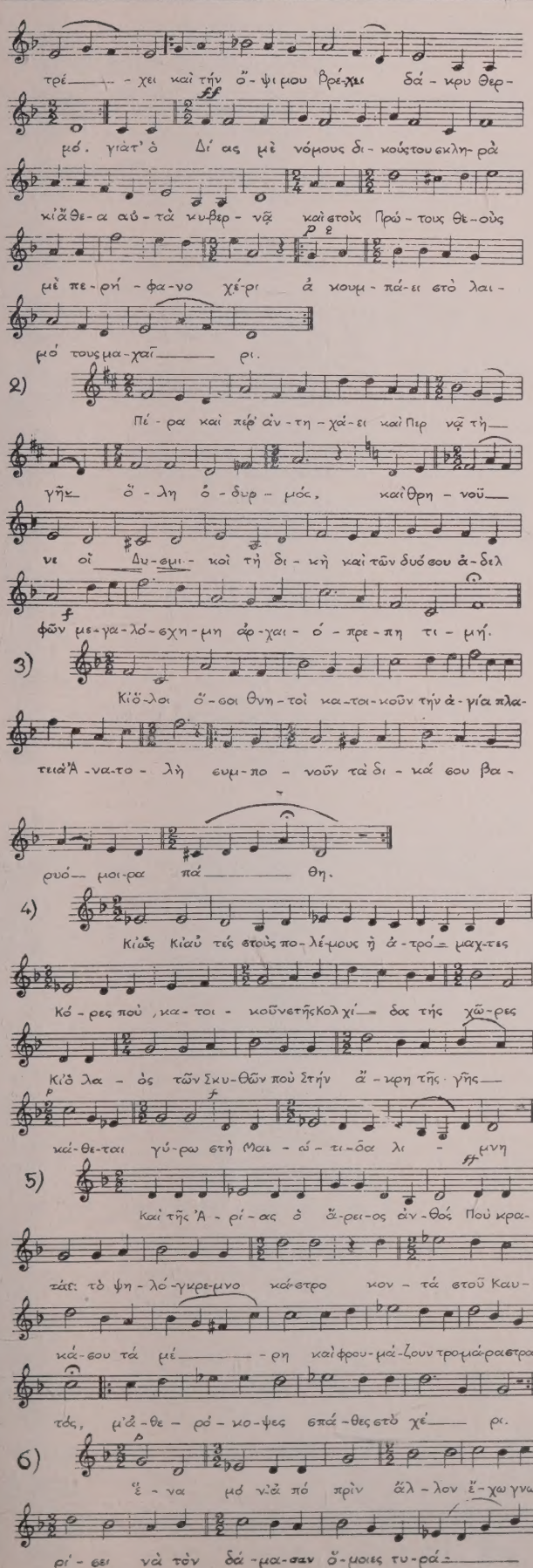
ΠΡΩΤΟΝ ΣΤΑΣΙΜΟΝ Ρυθμὸς τετράσημος.

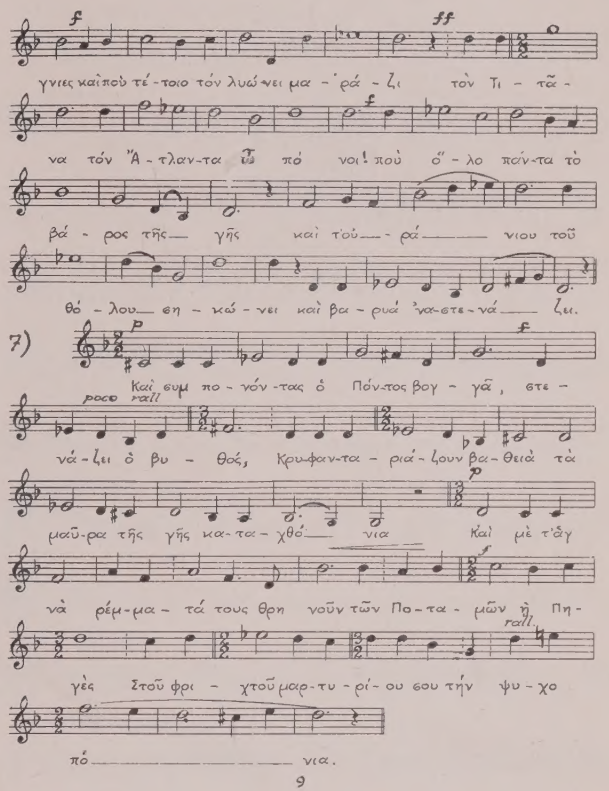
Adagio.

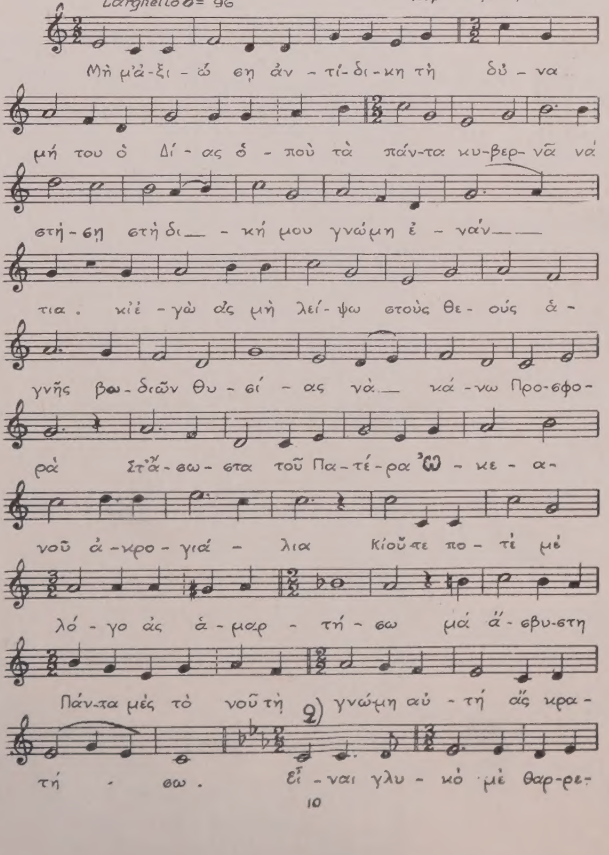
ff Προ-μη-θέ-α, τὴν ἀ-σύν-τυ-χη μοῖ ρα-σὺ-τή σου θρη-

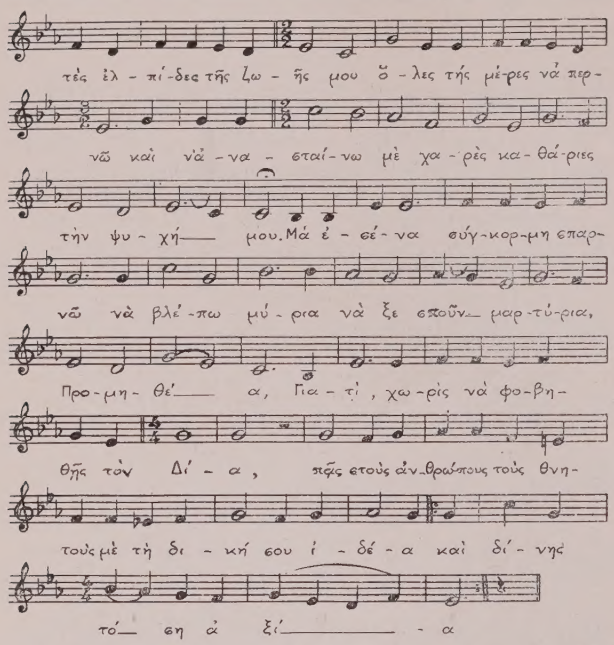
νῶ κἰ ἀπ' τὰ μά-τια μου ἀ-βά-στη-γο βρύ-ση

6

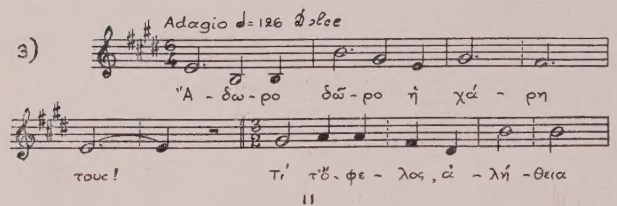

τρέ - χει καὶ τὴν ὄ - ψι μου βρέ - χει δά - κρυ θερ -
μό. γιὰτ' ὁ Δί ας μὲ νόμους δι - κούς του εκλη - ρὰ
κἰἄθε - α αὐ - τὰ κυ - βερ - νᾶ καὶ στοὺς Πρώ - τους θε - οὺς
μὲ πε - ρή - φα - νο χέ - ρι ἀ κουμ - πά - ει στὸ λαι -
μό τους μα - χαῖ - ρι.
2) Πέ - ρα καὶ πέρ' ἀν - τη - χά - ει καὶ Πιρ νᾶ τὴ -
γῆς ὅ - λη ὁ - δυρ - μός, καὶ θρη - νοῦ -
νε οἱ Δυ - σμι - οὶ τὴ δι - κὴ καὶ τῶν δυό σου ἀ - δελ
φῶν με - γα - λό - σχη - μη ἀρ - χαι - ό - πρε - πη τι - μή.
3) Κἰὄ - λοι ὅ - σοι θνη - τοὶ κα - τοι - κοῦν τὴν ἀ - γία πλα -
τειὰ Ἄ - να - το - λὴ ευμ - πο - νοῦν τὰ δι - κά σου βα -
ρυό - μοι - ρα πά - θη.
4) Κἰὼς Κἰαὺ τές στοὺς πο - λέ - μους ἢ ἀ - τρό - μαχ - τες
Κό - ρες πού, κα - τοι - κοῦνετὴς Κολ χί - δας τὴς χῶ - ρες
Κἰὸ λα - ὸς τῶν Σκυ - Θῶν πού ζτὴν ἄ - κρη τῆς γῆς -
καί - θε - ται γύ - ρω στὴ Μαι - ώ - τι - ὅα λι - μνη
5) Καὶ τῆς Ἀ - ρί - ας ὁ ἄ - ρει - ος ἀν - θός Πού κρα -
τάτ: τὸ ψη - λό - γκρε - μνο κά - στρο κον - τά στοῦ Καυ -
κά - σου τά μέ - ρη καὶ φρου - μά - ζουν τρομά - ραστρα
τός, μἀ - θε - ρό - κο - ψες σπά - θες στὸ χέ - ρι.
6) Ἕ - να μό νὰ πό πρὶν ἄλ - λον ἔ - χω γνω
ρί - σει νὰ τὸν δά - μα - σαν ὅ - μοιες τυ - ράν -


γνιες καὶ ποὺ τέ - τοιο τόν λυώ νει μα - ρά - ζι τὸν Τι - τᾶ -
να τόν Ἄ - τλαν - τα πό νοι! ποὺ ὅ - λο πάν - τα τὸ
βά - ρος τῆς γῆς καὶ τοὺ - ρά - νιου τοῦ
θό - λου εη - κώ - νει καὶ βα - ρυά ἀνα - στε - νά - ζει.
7) Καὶ συμ πο - νόν - τας ὁ Πόν - τος βογ - γᾶ, στε -
νά - ζει ὁ βυ - θός, Κρυ - φαν - τα - ριά - ζουν βα - θειὰ τὰ
μαῦ - ρα τῆς γῆς κα - τα - χθό - νια Καὶ μὲ τ'ἄγ
νὰ ρέμ - μα - τά τους θρη νοῦν τῶν Πο - τα - μῶν ἢ Πη -
γὲς Στοῦ φρι - χτοῦ μαρ - τυ - ρί - ου σου τήν ψυ - χο
πό - νια.

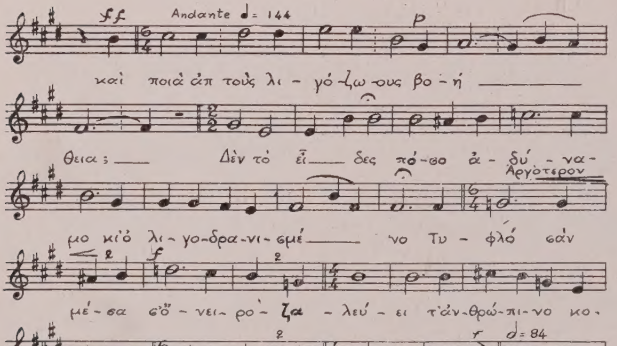

ΔΕΥΤΕΡΟΝ ΣΤΑΣΙΜΟΝ
Larghetto ♩= 96
Ρυθμὸς τετράσημος.
Μὴ μἀ - ξι - ὼ εη ἀν - τί - δι - κη τὴ δύ - να
μή του ὁ Δί - ας ὁ - ποὺ τὰ πάν - τα κυ - βερ - νᾶ νά
στή - εη στὴ δι - κή μου γνώμη ἐ - νάν -
τια. κἰἐ - γὼ ὰς μὴ λεί - ψω στοὺς θε - ούς ἀ -
γνῆς βω - διῶν θυ - σί - ας νὰ κά - νω Προ - σφο -
ρά Στἄ - σω - στα τοῦ Πα - τέ - ρα Ὦ - κε - α -
νοῦ ἀ - κρο - γιά - λια Κίοὖ - τε πο - τὲ μὲ
λό - γο ὰς ἀ - μαρ - τή - σω μά ἄ - εβυ - στη
Πάν - τα μές τὸ νοῦ τὴ γνώμη αὐ - τή ἂς κρα -
τή - σω. Εἶ - ναι γλυ - κὸ μὲ θαρ - ρε -



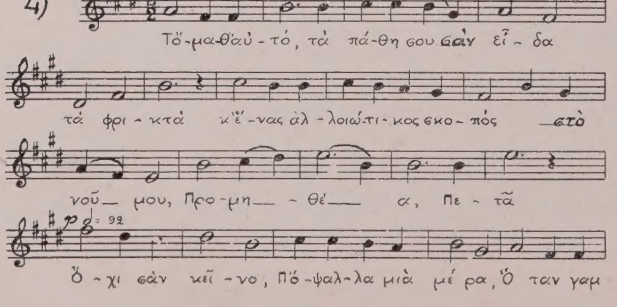
3) Adagio ♩=126 Dolce



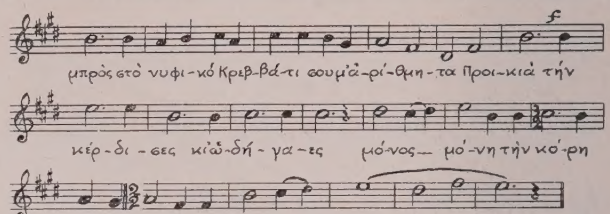
11



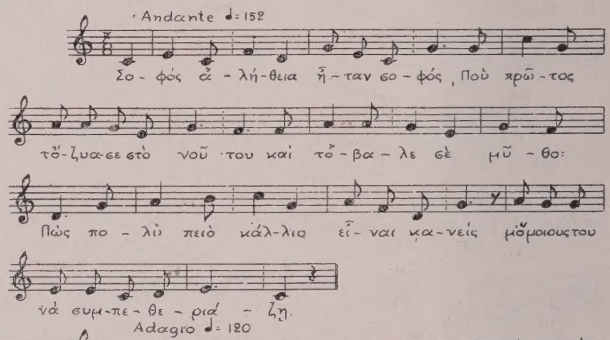
4)



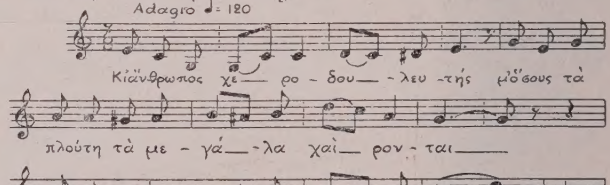
12



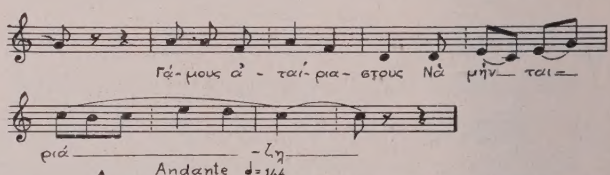
ΤΡΙΤΟΝ ΣΤΑΣΙΜΟΝ



Adagio ♩=120

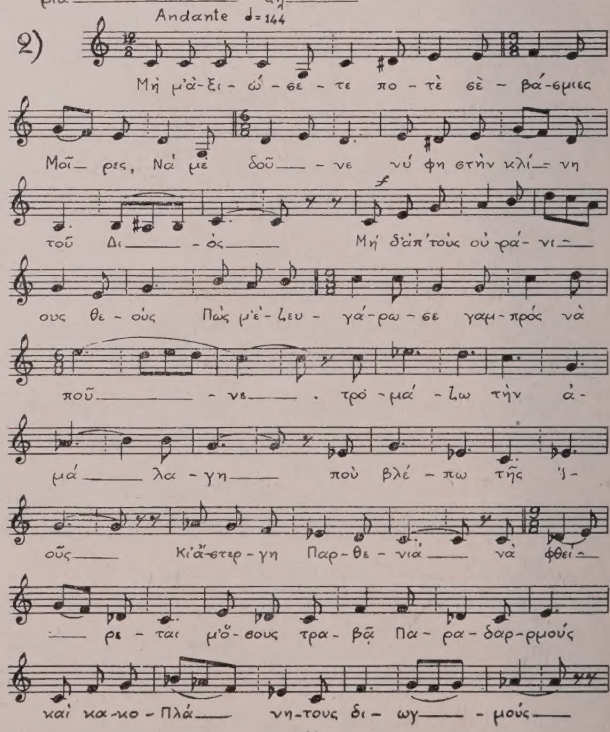


13

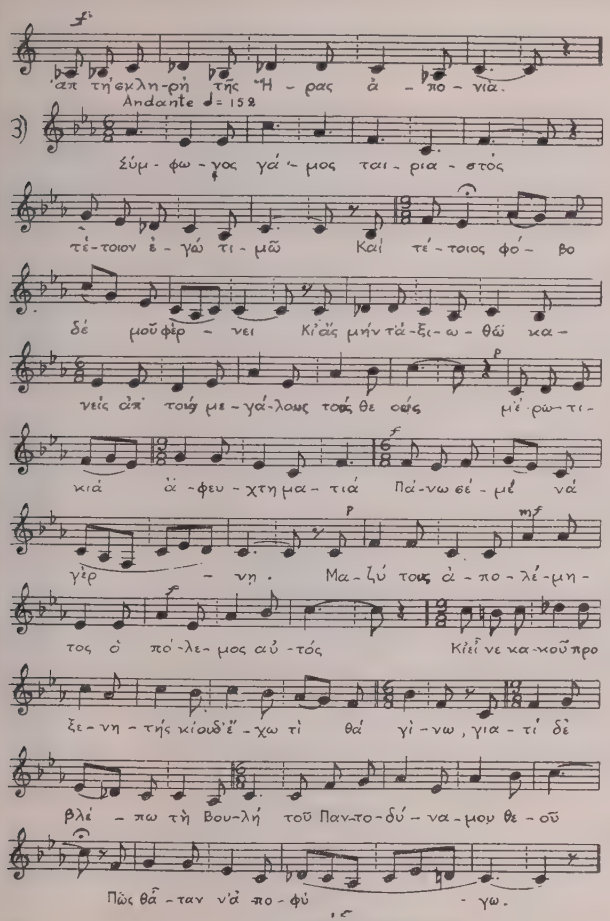


Andante ♩=144

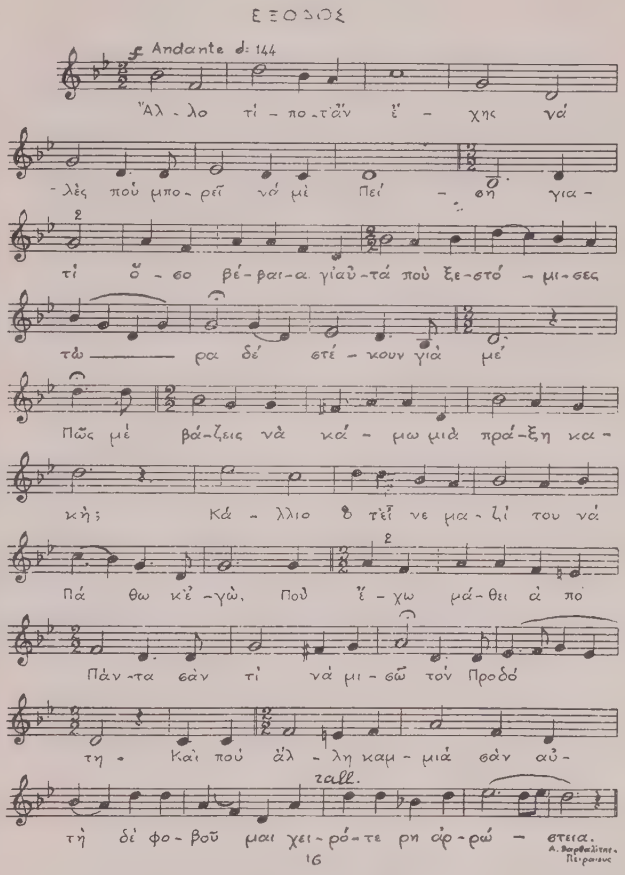
2)



14



ΕΞΟΔΟΣ



★
★

The Theatre of Delphi Seat of the Drama Revival Movement

★
★

GREEK VASES

THE PAINTING OF A MAN FIGHTING A BOAR IS FROM A KYLIK. MISS RICHTER SAYS IT SHOWS THE NEW NATURALISTIC TREND IN GREEKK VASE PAINTING.

THE ABOVE PAINTING WAS MADE BY THE SO-CALLED PAN PAINTER. THIS ARTIST IS ONE OF THE MOST ENGAGING OF GREEK VASE PAINTERS, DELIGHTING IN SCENESE OF MOVEMENT AND DRAMATIC INCIDENT.

THIS PAINTING IS FROM A BELL KRATER. IT SHOWS ORPHEUS AMONG THE THRACIANS. ORPHEUS IS SITTING ON A ROCK, PLAYING THE LYRE AND IS ENGROSSED IN HIS MUSIC. THE MYTH IS THE RAGE OF THE WOMEN WHO TORE HIM TO PIECES. THE FIGURES ARE FINELY BALANCED. ONE OF THE BEST EXAMPLES.

(Plates courtesy Yale Press)

Greek Drama Revival

The Delphic Festival

Anghelos and Eva Sikelianos - George Bourlos

★

With the arrival to America of George Bourlos, the well known Homeric Rhapsodist and Athenian actor, Greek drama revival efforts received a shot in the arm. Bourlos is the man who took the leading role in the revival of "Prometheus Bound" which served as the spearhead for the Delphic Movement conceived and undertaken by the great Greek poet Anghelos Sikelianos and his wife Eva at Delphi about a generation ago. The Delphic movement itself was a grandiose scheme to revive the ancient drama in its native haunts, and among other things it gave an impetus to research and it brought together many workers of the arts, so that the entire movement even though it subsequently was abandoned because of conditions local and international, it sowed the seed for future work on the subject. This work we in America should push forward in a long range program to establish the Greek theatre as a living theatre among us and to help Greece rebuild the institutions of the past we so much admire today. For in spite of the destruction wrought in Greece because of the war and the famine, the intellectual tradition had been strenuously cultivated there during the last twenty or twenty-five years with marked results.

In a previous issue some years ago, in which such writers as Henry Miller participated, we discussed the Sikelianos movement. Last winter we printed an appeal by A. A. Papagianopoulos-Palaios, the well known archeologist, to the effect that the first theatre ever built, should be re-built in Athens to serve as a sort of an arena for world intellectual efforts and as a meeting place of all mankind for peace. This of course was also the original purpose of the Delphic movement and a middle ground should be found to consolidate these two plans since both of them are noteworthy. As a matter of fact Athene is planning to sponsor an intellectual pilgrimage to Greece soon, and we shall invite artists and intellectual workers from Universities and museums to accompany us to Greece where we shall try to establish a permanent congress for World Art.

Coming back to the Delphic movement, George Bourlos played the Titan in at least three presentations of "Prometheus" and he gave a good account of himself generally as a leading actor on the Athenian stage. He is currently touring America as a Homeric Rhapsodist under the exclusive management of the Music Corporation of America. It was his idea that the Iliad and the Odyssey constitute a primitive form of theatrical art and thus he revived the art of the ancient Rhapsodists. In fact he is the only artist all over the world in this field. He recites in English, ancient and modern Greek and he had toured Europe with success before he came to America in 1947, as a delegate of the United Greek Authors Society of Athens with the mission to organize an exhibition of Greek books. Such an exhibition did take place during January and February of last year at the New York Public Library. His initial appearances in America have been notable successes.

GEORGE BOURLOS AS "PROMETHEUS" IN THE 1930 DELPHI PRODUCTION

Greek Drama Revivals

REVIVING THE GREEK DRAMA "THE SUPPLIANTS", AESCHYLUS' GREAT PLAY IS PRESENTED AT DELPHI.

SIX SCENES DEPICTING THE GRANDEUR OF THE DRAMA, ONE OF THE FEW SURVIVING PLAYS OF THE GREAT MASTER.

THERE IS SOMETHING UNIQUE IN A GREEK CHORUS IF IT IS PRESENTED RIGHT.

ANGHELOS AND EVA SIKELIANOS DEVOTED MUCH TIME AND RESEARCH TO MAKE THESE REVIVALS OUTSTANDING EVENTS. STILL REMEMBERED AFTER TWENTY-TWO YEARS.

SCHOLARS AND HELLENISTS FROM ALL PARTS OF EUROPE GATHERED TO WITNESS THESE PRODUCTIONS AND TO CONTRIBUTE TO THEIR TECHNICAL PERFECTION.

RECITATION, MUSIC AND DANCE IS THE SACRED TRINITY OF THE ATTIC PLAY, AND ESPECIALLY OF THE CHORUS.

Chorus for the Delian Apollo

By HALLIE FLANAGAN

Yesterday I will come to the holy island and lay offerings of wheat and wine and purple stone at the feet of the high god in the moonlight I will hang garlands of poppies on the necks of the lions I will pour drippings of red wine on the terrace of the lions I will lie beneath the white stare of the lions guarding the island of Apollo.

Tomorrow the ships came in from Syria and Egypt and in the marble shops along the quay

Slaves were whipped
Silks were hung
Wheat spilled out of copper casks
Jade and amber sang in the sun
Stone from Naxos thundered.

Through what centuries down what aisles of time into what undreamed antique quietness come those echoing feet?

Feet of Leto flying from birthpangs giving gods to the world feet of the sun god god of song become stone on Delos **I am one stone one stone made me** god of stone stone god on stone island holy island Delos island of Apollo.

Feet of women fleeing through the dark streets their hour upon them fleeing love love nine moons back closed their eyes opened their warm lips laid them breathless on fields of flowers now love yes love a hard god tears them asunder spills their blood with the new life.

Feet of the old feet of the dying leaving with what reluctance O death with what reluctance of parting the radiant city.

No death here no birth

Only the purple sea only the strong brown bodies only the strong white streets of the living only the proud phallus lifted over streets where men pass to build and to barter.

We let out these works on the vote of the people
with the overseers and Gorgas the architect:
To Callikrates who contracted to make 38 beams
and set them on the stoa next to the sanctuary of Poseidon . . . 74 drachmae 2 obols
To the guardians of Aristagora for 29 rafters at 14 each . . . 460 drachmae
To Dioscurides for transportation of 31 theatrical feet . . . 56 drachmae 5 obols

Theatrical feet flying feet for the dancers pressing the golden grass pressing the hard thighs of their lovers dice feet of dancers your feet your feet are dice your voice is strychnine your ways I cannot describe.

Frail feet of the dancers
Oeno Spermo Elais
Drowsy underneath the vine
Press the oil
Caress the corn
Turn the water into wine.

Oeno Spermo Elais
Thrust your gold spears from the sod
Dance the corn
Sing the wine
In your bright veins runs the god.

Strong feet of dancers wine drenched purple with wine dance down the mountain side dance on the poppies on the first of May dance in the circle cut from the black rock dance life dance laughter dance pain dance tnd wild wonder dance with

dance pain dance with song dance to a harp in the temple of Anubis dance the dark promise of the outflung flank of gigantic Isis dance the snake coiled on the altar of Serapis dance to the Delian Apollo.

There in thy honour Phoebus the long robed Ionians assemble with their children and their gracious dames so often as they hold thy festival they celebrate thee for thy joy with boxing and dancing and song. A man would say that they were strangers to death and old age evermore who should come on the Ionians thus gathered for he would see the goodliness of all the people and their fairly cinctured women and their swift ships and their great wealth and besides that wonder of which the fame shall not perish the maidens of Delos handmaidens of Apollo the Far-Darter.

From beyond the north two strange ones
Borne by the wind white faces lifted to the wind
Small voices lost in the wailing of the wind
Came from a long way off
From Scythia to the Adriatic
From the Adriatic to Dodona
From Dodona to Thermopylae
From Thermopylae to Euboea
From Euboea to Tenos
From Tenos drifted in a dream to Delos
Three men before them from a far off people
The strange ones came to Delos
The men were strong and the girls were virgin
One had high sweet breasts and hair like harvest
One had heavy white loins and a waiting mouth
And the priests of Apollo looked upon them
Burnt of face as they looked upon them
Waved back the crowd of men in the market place
Hushed the fierce murmur of men in the market place
Led the girls in to the altar of the god.
Apollo!
Ah the beat
Of dancing feet
Strip them bare
Flowers in their hair
Musk in their nostrils
Drums in the air
Apollo!

On a spring night last night alone
A girl will come to the tombs of those whose bride beds were graves in the sanctuary
Will cut off a lock of hair and whisper gently
Poor Argè sweet Hyperoche
A youth too before he gives his body into bondage
Will twist a lock of hair about a straight green branch
Place it on the grave of the dead
And go on dreaming—Tomorrow—

The Ionians hymn Apollo then Leto and Artemis delighting in arrows then they sing the praise of heroes of yore of women they celebrate thee for thy joy with boxing and dancing and song.

But it all costs money yes it all costs money
Yes this theatre business all costs money

10 drachs for faggots and pine wood to burn at the sacrifice to Apollo and Artemis at the new moon
1 drach 5 for a jug to cleanse the sanctuary
2 drachs for rope for the wrestling school
1 for the silver pots 2 for the olive oil
10 drachs for barley to feed to the geese
3 drachs for torches for the dancing troupe from Siphynos
2 drachs for torches for the dancing troupe from Cos

And 10000 drachmae spent by Nikias
Made it out of black men in his silver mines

Rumour whipped through the streets one night
Nikias is coming some men laughed
Said he was a fool said he was a coward
But they all said he's rich and we'll go to see the show
They all said it won't be an ordinary show
It won't be one of those shows where the singers
Get off the boats half drunk or seasick
Pulling on their chaplets as they scramble up the rocks
No it won't be an ordinary show
And it wasn't.
When the dawn came we heard the sound of singing
We all tumbled out half dressed along the quay
The streets of Delos spilled us out along the quay
Sunrise and singing and the boats of Nikias
O those boats of Nikias
Bridge of boats of Nikias
Built in Athens adorned with gold
Overlaid with dyed stuffs
Garlanded tapestried
Joined with ropes of silver
On the bright blue sea

First came Nikias
Strumming on a zither
One he bought in Ephesus
Gold with seven strings.
Mumbling diviners
Gray men with sand trays
Crawled before the sacrifices
Priests bearing sacrifices
Blood from the sacrifices
Spurting on the bridge

Black hair of singers bound about with silver
Their robes were purple and burned like fire
They all moved with palm branches slowly under palm branches
They looked toward Appollo and sang to the lyre

Fifty-two black men
Slaves from the silver mines
Black men terrified
Sweating in the sun
Carrying a palm tree
A huge bronze palm tree
Apollo from Nikias
With dearest love.

Antigonas Gonatos was another lavish one men offered bulls to Apollo did they? Very well let the Delians see let the whole world see how they did things in Macedon. He gave a hundred bulls carved out of marble and mounted on columns. Gonatos gave a hundred bulls to Apollo.

O they all gave gifts to Apollo
Gifts from Pnytagoras King of Salamis
Gifts from Philocles King of Sidon
Gifts from the Ptolemies
Gifts from Seleucidae
Gifts from the great kings of Macedon.

Cos sent gifts
So did Sicily
So did Boeotia
So did Rhodes
Lesbos Tenos Syros Ceos
Megalopolis
Cyzicus
Rome.

Gifts from Mithridates
King of Pontus
Gifts from Tauric
Chersonese

Yes they all give gifts to Apollo
And incessant savour of rich sacrifice arose.

I am that one given to Apollo by Nikandra of Naxos
Nikandra dreamed me on an afternoon
I am her dream become stone
All that Nikandra saw is in my eyes
All of her songs sing in my listening face
All of her thoughts beautifully unexpressed
Speak in the blind betrayal of my breast
Nikandra's secret gift rests in that place
Where arms press thighs in prelude to embrace
All of her youth will wait until such whole
As the high god weary of worlds shall smile.

Now I roam in colonnades now I marvel at the gifts of Kings and at the statues which are everywhere.

Feet of the slaves underbeat of all footfalls on Delos feet of the slaves toiling under the roaring sun on Delos under the hiss of the whip on Delos feet of the homesick slaves Thracian Scythian slow steps to the chant of the slave homesick for Antioch **Figs and much water Meander Saviour save us sends us water** bloody feet of the slaves bound with ropes flung on the ships for the trading heavy feet of the hewers of marble dragging feet of the slaves hacking the steps on the hillside heaving the bulls to Apollo **whoso hath seen Apollo he is great.**
Datis anchored the Persian fleet:

Holy men why have you fled away and so misjudged my intent? For it is my own desire and the king's command to do no harm to the land wherein the two gods were born neither to the land itself nor to those that dwell therein. Now therefore I bid you return to your homes and dwell in your island. This proclamation Datis made to the Delians and he burnt upon the altar of Apollo three hundred talents' weight of frankincense.

Bulls on the altar of Apollo;
Frankincense; ivory;
Mosaics, diadems,
Vials of scented oil;
Tortoise shell, bronzes,
Censers, braziers,
The prow of a battle ship,
Lamps and painted bowls;
A three-cornered case containing works of Alcaeus,
Silver wreaths, torches,
Gold dust, sundials,
A little cow in amber without its left horn;
Gems engraved with poetry,
First fruits wrapped in plaited straw,
Statues of conquerors,
Statues of gods
Statues of virgins
Snakes, cocks, vipers
Swans, goats, dolphins
Boars with purple bellies
And such a lot of gold crowns
Aulus Atilus Serranus gave a crown of gold worth 100 drachmae,
Gaius Livius Selinator gave a crown of gold worth 100 drachmae,
Lucius Cornelius Scipio a crown of gold 100 drachmae,
Publius Cornelius Scipio crown gold drachmae,
Quintus Fulvius Labeo crown gold gold crown gold crown 100 drachmae,
The empire of Madecon was crumbling down
Philip is dust and so is Scipio
So is Serranus
Salinator
Labeo
Still—all those crowns—

The god looked out on his treeless land
Looked and was proud
Saw the sea like a fierce blue flame
Licking the rocks where the lizards came
Saw high Cynthus twisted red
Rock heaps fallen where Leto bled
Felt the hard sky throb in an arched blue beat
Heard poppies bursting beneath his feet.
Aeneas is here and praying to me.
If I give him a sign will he let me be?

Sons of Dardanus the land which bare you first from your parent stock shall welcome you back to her fruitful bosom seek out your ancient mother there the house of Aeneas shall lord it over all lands even their childrens children and their race that shall be born of them.

O lord I'm bored. And at his frown
The island trembled and the shrine fell down.

The god owned land
Owned most of Delos
Owned all Rhineia
Owned part of Mykonos
He had land and houses
Workshops wine cellars
Marble quarries, baths.
He lent out money and charged 10% on it
He took in rents and he levied tax
Tax on anchorage on purple-fishery
Tax on ships disembarking at the quays
Tax on firewood dumped on the waterfront
Tax on gifts given lesser deities

Mycale was jealous and planned her own show
Sparta was jealous Athens waws jealous
Upstart Athens had her eye on Delos.

And how we hated Athens!
How we hated the Athenians!

Who let them in?
Where did they came from?
How did they get here?
Who was this king that they claimed built a temple?
What price purifying?
What price peace?
They took in interest belonging to Apollo
They took in rents and admission to games
They took in tributes, treasures, sacrifices
They changed our festivals, they changed our names.
We wouldn't stand it the archons wouldn't stand it,
We fought them in the market place lashed them with whips,
Fell upon the messengers come to get the taxes
Dragged them from the temple flung them on their ships

For assaulting Athenian officials, a hundred thousand drachs per head

Well—it was worth it.
They all wanted Delos
Wind swept wave bitten
Fitter for gulls they sneered than for horses
Yet they all wanted Delos.
Most of them got her one way or another
got her by a league and traded for a treaty
Got her by accident and traded for a song.
Got her in a sea fight sold her to a land lubber
Hung her for a flag on a pirate ship
Yes they got her but they never had her
Delos somehow never was had
Never was a soft one
Never was a kept one
Never would promise to honor and obey.
Even when they hacked her up
Cut her into pieces
Dragged her off to Venice—those Venetian palaces—
Hauled her off to Tenos—all those little churches—
Hung her up in Paris
Laid her down in Oxford
Made her into turbaned tombstones for the Turks
Still they never had her
Delos always stayed herself
Delos had a self to be.

The shops are closed the hawsers slap the quay,
The afternoon lies hot upon the shore
In the high court of columns children play
Chasing the colored dolphins on the floor

Asteria strange star leaping from heaven into the deep moat was it for this you left your floating over the roof of the world was it for this you anchored to life **was it for this so many ships were lost so many cities were razed so many young men died?** Yes it was for this what better than this **Samos some day shall be sand** Crete a smiling stare of stone Oeno Spermo Elais we have known what we have known.

Would I were still drifting before the breath of all the winds rather than that I had been stayed by Zeus to shelter Leto. Many footed creatures of the sea will make their lairs in me and black seals their dwellings undisturbed. Ah how many ships sail past me Delos the desolate whom men once worshipped.

If I forget thee O Jerusalem may my right hand forget its cunning now hear this earth and wide Heaven above and dropping water of the Styx surely Phoebus shall have here his fragrant altar and you he shall honour above all forgetting there is no forgetting yesterday Adriadne will pass and be remembered on Naxos there is no forgetting forgetting is too easy for the hard god there is no forgetting all love is in one love lost love in new love spring from the loins of the dying god forgetting there is no forgetting through what centuries down what aisles of time into what undreamed antique quietness I will come to the holy island and dance wine and corn before the high god I am one time I am one love **I am one stone one stone made me** god of stone stone good on stone island holy island Delos island of Apollo.

NOTE: The material in the Chorus for the Delian Apollo was suggested by epigraphical research by Philip H. Davis on the island of Delos. Herodotus is quoted in the translation of Sir Richard Jebb and of A. D. Godley; the Homeric Hymn in the translation of Sir Richard Jebb and of H. G. Evelyn-White; the Greek Anthology in the translation of W. R. Paton. The accounts of the Delian hieropoioi are quoted from the edition of Felix Durrbach. (The dancing group illustration is by an Argentine artist).

How a Greek Play Should be Produced

By THEODOROS SYNADINOS

(The author of this important paper on the subject of producing a Greek play is the famous Athenian playwright Theodoros Synadinos whose plays have been produced in Athens and before Greek speaking audiences all over the world. Some of his plays have been translated and were produced on the European stage as well. Those of our readers who understand modern Greek will appreciate Synadinos' arguments relative to the structure of the Greek play, the importance of the chorus, and the historical background of both the choral song and the dialogue. Synadinos too subscribes to the theory that the best proof we have today of how an ancient play should be produced, or rather was produced, is the liturgy of the Greek church. With reference to the chorus and the choral songs he emphasizes the so-called ANTIPHONAL nature and traditions of the prresent day Byzantine church choirs, and he fortifies his position with references from ancient and medieval sources. His exposition of the subject is convincing and certainly authoritative. Synadinos in addition to being a successful playwright, is also a student of the stage, ancient and modern, and his opinions are highly respected in Athens. The article is so well written that we have decided to print it in the original. Later on we hope to translate it and publish it in English too.—The Editor).

ΠΩΣ ΠΡΕΠΕΙ ΝΑ ΠΑΙΖΕΤΑΙ ΜΙΑ ΑΡΧΑΙΑ ΤΡΑΓΩΔΙΑ ΣΤΟ ΘΕΑΤΡΟ

Μελέτη ΘΕΟΔΩΡΟΥ Ν. ΣΥΝΑΔΙΝΟΥ

'Αρχίζω μ' ένα ρητὸ τοῦ Γάλλου ποιητοῦ Σατωμπριαν: «Ἡ 'Ελληνικὴ ἱστορία εἶναι ποίημα, ἡ Λατινικὴ εἰκόνα καὶ ἡ σύγχρονη χρονογράφημα.» Σὰν ποίημα πέρνοντας τὴν 'Ελληνικὴ ἱστορία σᾶς καλῶ νὰ ἐπιχειρήσουμε ἕνα νοερὸ ταξείδι καὶ νὰ παρακολουθήσουμε στὸ Θέατρο τοῦ Διονύσου, ποὺ ἁπλώνεται κάτω ἀπὸ τὸν ἱερὸ βράχο τῆς 'Ακροπόλεως, μιὰ παράσταση μιᾶς ἀρχαίας τραγωδίας, ποὺ ἦταν ἕνα ἀληθινὸ ποίημα. Θὰ μοῦ ἀντιτάξετε—μ' ὅλο σας τὸ δίκηο—πὼς παρόμοια ταξίδια ἐπιχειρήσανε στὸ παρελθὸν μεγάλες διεθνεῖς φυσιογνωμίες, χωρὶς νὰ μπορέσουν νὰ μορφώσουν γνώμη ἀσφαλῆ γιὰ τὸν τρόπο, ποὺ μ' αὐτὸν παιζότανε μιὰ ἀρχαία τραγωδία. Χαμένο κόπος, λοιπόν, κι' ὁ δικός μας, ἂν ἀντικειμενικὸς σκοπὸς τοῦ νοεροῦ μας αὐτοῦ ταξιδίου σταθεῖ ἡ ἐξακρίβωση τοῦ τρόπου ποὺ μ' αὐτὸν παιζόντουσαν τὰ ἔργα τοῦ Αἰσχύλου, τοῦ Σοφοκλῆ καὶ τοῦ Εὐριπίδη. Ποτέ μου δὲν ξεχνὼ τὰ λόγια ποὺ ὁ Γκαῖτε βάζει στὸ στόμα τοῦ Μεφιστοφελῆ του: «Ὅπου τὸ νόημα λείπει ἐκεῖ βγαίνει ἡ λέξη ποὺ χρειάζεται. Ἔτσι ἡ φιλοδοξία μου δὲν εἶναι ν' ἀραδειάσω λέξεις, ὅσο κι' ἂν οἱ λέξεις κατὰ τὸν ἴδιο τὸν Γκαῖτε φτειάνουν ἕνα σύστημα ἀλλὰ παραθέτοντας δεδομένα νὰ βγάλω ἕνα νόημα, ποὺ νὰ μᾶς ὁδηγήσει στὴν πλήρη κατανόηση τοῦ τρόπου, ποὺ μ' αὐτὸν ἐπραγματοποιεῖτο ἡ «ὄψις» ἡ σκηνικὴ ἀπόδοση ἑνὸς δραματικοῦ ἔργου στὴν ἀρχαιότητα.

'Απὸ τὰ σωζόμενα κείμενα ;κεῖνο ποὺ μαθαίνουμε εἶνε πὼς ἡ ἀρχαία τραγωδία ἀποτελοῦσε τὴν συνισταμένη ὅλων τῶν τεχνῶν. Καὶ ἀπὸ μὲν τὰ ποιητικὰ κείμενα σωθήκανε ἀρκετά, ἔτσι ἔχουμε ἀκέραιο τὸν ἕνα ἀπὸ τοὺς τρεῖς βασικοὺς παράγοντες. Ξέρουμε σὲ ποιὸ σημεῖο ἀνύψωσαν τὸ λόγο οἱ τρεῖς ττραγικοὶ τῆς ἀρχαιότητος. Ὅμως ποιὰ ἦτταν ἡ μουσικὴ ποὺ συνώδευε ἢ ἐνίσχυε τὸν ποιητικὸ λόγο; Καὶ ποιὰ ἡ εἰσφορὰ γιὰ τὴν ἀνάδειξη τοῦ ἴδιου ποιητικοῦ λόγου τῆς ὄρχησης;

'Ο 'Αριστοτέλης στὴν Ποιητική του μᾶς πληροφορεῖ πῶς «Τραγωδία ἐστὶ μίμησις πράξεως μεγάλης καὶ σπουδαίας, μέγεθος ἐχούσης ἡδυσμένῳ λόγῳ.» 'Εδῶ θὰ πρέπει νὰ θυμηθοῦμε πὼς ὁ ὁρισμὸς τοῦ 'Αριστοτέλη δὲν ἐκπροσωπεῖ μιὰν ἀτομικὴ γνώμη, τὴν δική του, ἀλλὰ πιστοποιεῖ μία κατάσταση, κάτι δηλαδὴ τό καθιερωμένο κι' ἀναγνωρισμένο. 'Ο 'Αριστοτέλης, δὲν κάνει τίποτε ἄλλο, παρὰ νὰ μᾶς πληροφορεῖ πῶς ἀντελήφθησαν, πῶς ἐκαλλιέργησαν καὶ ποιὰ μορφὴ δώσανε στὴν ἀρχαία τραγωδία οἱ μεγάλοι τραγικοὶ τῆς ἀρχαιότητος. Ξέροντας, λοιπόν, τὶ ἦταν ἡ τραγωδία στὴν ἀρχαία 'Ελλάδα καὶ πὼς τὴν πρωταρχικὴ θέση σ' αὐτὴν τὴν εἶχε ὁ ποιητικὸς λόγος κι' ἀκόμη πὼς ὁ «ἡδυσμένος λόγος» τοῦ 'Αριστοτέλη εἶναι ἡ Μουσική, ὁ ρυθμὸς καὶ τὰ φραστικὰ στολίδια, ἡ σάλτσα δηλαδὴ—γιὰ νὰ μεταχειριστῶ μιὰ πεζότατη ἔκφραση—ποὺ κάνει πιὸ νόστιμο τὸ περιεχόμενο τοῦ ποιητικοῦ λόγου, δὲν ἔχουμε παρὰ νὰ ἐξετάσουμε τὴν ἔκταση τῆς συμβολῆς τῆς μουσικῆς καὶ τῆς ὄρχησης, γιὰ τὴν ὁλοκληρωτικὴ ἀνάδειξη τοῦ ποιήματος.

Ὅπως εἴπαμε μὲ τὸ ζήτημα αὐτὸ καταπιαστήκανε πολλοὶ μελετητὲς τοῦ ἀρχαίου δράματος, χωρὶς καὶ νὰ μπορέσουν νὰ καταλήξουν σ' ἕνα ἀσφαλὲς συμπέρασμα, ὅσον ἀφορᾷ τὴν ἀρχικὴ κίνηση τοῦ χοροῦ καὶ τὸ εἶδος καὶ τὴν ἔκταση τῆς μουσικῆς. Ἔτσι οἱ γνῶμες διχαστήκανε. Ἄλλοι ὑποστηρίξανε πὼς τὰ χορικὰ ἀπαγγελόντουσαν ἀπὸ τοὺς δύο Κορυφαίους, τὰ λοιπὰ δὲ δέκα τρία μέλη τοῦ χοροῦ ἦταν ἕνα εἶδος διακοσμητικῶν προσώπων ποὺ συνώδευαν ἁπλῶς μὲ ρυθμικὲς κινήσεις τὴν ἀπαγγελία τῶν χορικῶν ἀπὸ τοὺς δυὸ κορυφαίους, ἄλλοι πὼς τὰ χορικὰ ἀπαγγελόντουσαν τμηματικὰ καὶ ἐκ περιτροπῆς ἀπὸ ὅλα τὰ μέλη τοῦ χοροῦ κι' ἄλλοι πὼς ὁ χορὸς σὰν σύνολο ἀπήγγειλε ὅλος μαζὶ τὰ χορικὰ τῆς τραγωδίας. Τὸ νοερό μας ἑπομένως ταξίδι στὴν ἐποχὴ ποὺ τὸ θέατρο ἀντηχοῦσε ἀπὸ τὰ θεῖα λόγια τοῦ Αἰσχύλου καὶ τοῦ Σοφοκλῆ, δὲν πρόκειται νὰ πλουτίσει τὶς γνώσεις μας σὲ σημεῖο ὥστε νὰ ἐπιστρέψουμε σοφώτεροι ἀπ' αὐτό. Κι' ὅμως ὑπάρχει τρόπος νὰ παρακολουθήσουμε τὴν παράσταση μιᾶς ἀρχαίας τραγωδίας στὸ θέατρο τοῦ Διονύσου, ἂν ενα Κυριακάτικο πρωῒ μποῦμε σὲ μιὰν ὀρθόδοξη ,Ἐκκλησία καὶ παρακολουθήσουμε τὴ λειτουργία. Θὰ βρεθοῦμε μπροστὰ σὲ μιὰ παράσταση ἀρχαίας τραγωδίας στὴν ἐποχὴ τοῦ Αἰσχύλου.

Ξέρουμε πὼς ἡ ἀρχαία τραγωδία ἀναπήδησε μέσα ἀπὸ τὶς θρησκευτικὲς γιορτὲς ποὺ δινόντουσαν πρὸς τιμὴν τοῦ Διονύσου. Ξέρουμε ἀκόμη πὼς καὶ τὸ νεώτερο θέατρο τὴν προέλευσή του τὴν ὀφείλει στὶς θρησκευτικὲς γιορτές, ποὺ δινόντουσαν στὶς Χριστιανικὲς Ἐκκλησίες. Μ' ἄλλους λόγους καὶ τὸ ἀρχικὸ περιεχόμενο τοῦ νεώτερου θεάτρου ἦταν θρησκευικό. Τὰ Μεσαιωνικὰ «Μυστήρια» ἦταν θεατρικὰ ἔργα θρησκευτικοῦ περιεχομένου. Ζένα ἀπὸ τὰ διασωθέντα ἔργα τοῦ εἴδους αὐτοῦ εἶναι καὶ ἡ «Θυσία τοῦ Ἀβραάμ», ποὺ ἔχει γραφεῖ στὴν Κρητικὴ διάλεκτο καὶ ποὺ θεωρεῖται σὰν ἕνα ἔργο ἀνώτερης ποιητικῆς πνοῆς καὶ τέχνης. Ξέρουμε καὶ κάτι ἄλλο ἀκόμη, πὼς οἱ παραστάσεις τῶν «Μυστηρίων» δινόντουσαν στὴν ἀρχὴ μέσα στὴν ἐκκλησία μὲ τὸν σκοπὸ νὰ προσελκύσουν τὸ κοινό, ποὺ κακομαθημένο ἀπὸ τὶς κακὲς κι' αἰσχρὲς παραστάσεις τῆς ἐποχῆς ἐκείνης—δὲν πρέπει νὰ ξεχνᾶμε πὼς τὸ θέατρο βρισκότανε τότε στὸ πιὸ μεγάλο σημεῖο τῆς κατάπτωσής του—δὲν ἐπήγαινε στὴν ἐκκλησία. Ἦταν πολὺ φυσικὸ ἑπομένως ὄχι μόνον οἱ παραστάσεις τῶν «Μυστηρίων» ποὺ μὲ τὸ πέρασμα τοῦ χρόνου χάσανε τὸν θρησκευτικὸ τους χαρακτήρα καὶ πήρανε κοσμικὸ χαραήκτρα, ἀλλὰ καὶ οἱ λειτουργίες αὐτὲς ποὺ ἦταν ἕνα εἶδος θεατρικῆς παράστασης, νὰ διατηρήσουνε τὸν τρόπο ποὺ μ' αὐτὸν παιζόντουσαν οἱ ἀρχαῖες τραγωδίες.

Ἀλλὰ ἂς ρίξουμε πρῶτα μιὰ ματιὰ μέσα στὴν Ἐκκλησσία. Θὰ δοῦμε ἔκπληκτοι πὼς ἀπό τὴν ἄποψη τῆς ἀρχιτεκτονικῆς ἔχει ὅλα τὰ κύρια γνωρίσματα ἑνὸς ἀρχαίου θεάτρου. Δηλαδὴ τὴ σκηνή, ποὺ εἶναι τὸ ἱερὸ καὶ ποὺ βρίσκεται τέσσερα ἕως πέντε σκαλοπάτια ψηλότερα ἀπὸ τὸ δάπεδο τῆς λοιπῆς Ἐκκλησίας μὲ τὶς εἰσόδους ἢ παρόδους δεξι κι' ἀριστερά, τὴν ὀρχήστρα, ποὺ σ' αὐτὴ εἶναι τοποθετημένοι οἱ δυὸ ψάλτες, ποὺ ἀντιπροσωπεύουν τοὺς δύο Κορυφαίους τῆς ἀρχαίας τραγωδίας καὶ πίσω ἐν συνεχείᾳ μὲ τὴν Ὀρχήστρα ἁπλώνεται τὸ μέρος ποὺ στέκουν οἱ ἀκροατὲς καὶ ποὺ γιὰ λόγους εὐνόητους δὲν διετήρησε τὸν ἀρχικό του ἀμφιθεατρικὸ χαρακτήρα; Ὅμως διατηρήθηκαν: Π ρ ῶ τ ο ν: .Ο πολυτελὴς θρόνος τοῦ Ἀρχιερέως, ποὺ θυμίζει τὸν ἐπίσης πολυτελῆ θῶκο τοῦ Πρωθιερέως τοῦ Διονύσου. Δ ε ύ τ ε ρ ο ν: Τὰ ξύλινα πολυτελὴ καθίσματα, τὰ «στασίδια», ποὺ σ' αὐτὰ κάθονται τὰ ἐξέχοντα μέλη τῆς ἐνορίας; ποὺ θυμίζουν τ καθίσματα ποὺ στὰ ἀρχαῖα θέατρα ἦταν ὡρισμένα γιὰ τοὺς ἄρχοντας, τοὺς στρατηγοὺς καὶ τοὺς ἄλλους ἐπισήμους, καὶ Τ ρ ί τ ο ν: Ὁ ἄμβων μὲ τὴν χαρακτηριστική του σκάλα, ποῦ παρουσιάζει ζωηρότατη ἀναλογία μὲ τὴν «Διστεγίαν» τοῦ ἀρχαίου θεάτρου, ὅπου, ὅπως μᾶς λέει ὁ Εὐριπίδης στὶς «Φοίνισσές» του ἀνέβαινει ἡ Ἀντιγόνη μὲ τὸν Παιδαγωγό της, γιὰ νὰ ἰδοῦν τὸν στρατὸ τῶν Ἀργείων. Καὶ τόρα ἂς παρακολουθήσουμε τὴ θεία λειτουργία. Ἐπάνω στὴ Σκηνὴ —δηλαδὴ στὸ Ἱερὸ—βρίσκονται οἱ ἥρωες καὶ οἱ ἡμίθεοι τοῦ Αἰσχίλου. Ὁ ,Αρχιερεὺς ὁ πρωταγωνιστὴς—οἱ ἱερεῖς—οἱ δευτεραγωνιστὲς—καὶ οἱ διάκονοι—οἱ τριταγωνιστὲς μὲ τὰ ἱερά τους ἄμφια, ποὺ δὲν εἶναι παρὰ μιὰ συνέχεια τοῦ βεστιαρίου τῆς ἀρχαίας τραγωδίας. «Τοὺς ποδήρεις χιτῶνας» μὲ τὶς σχετικὲς ζῶνες καὶ «Παρυφὰς», τοὺς «Ζωωτοὺς χιτῶνας» (τὰ κεντητὰ ἄμφια,) τοὺς 'Ανθίνους μασχαλιστῆρας», τὰ Πολύχρωμα ἐπιβλήματα» τὶς Διαχρύσους χλαμίδας» κτλ.

Κάτω στὴν ὀρχήστρα οἱ δύο Κορυφαῖοι τοῦ χοροῦ—ὁ δεξιός κι' ὁ ἀριστερὸς ψάλτης καὶ τὰ λοιπὰ μέλη τοῦ χοροῦ, τὰ δύο ἡμιχόρια, ποῦ τὰ ἀποτελοῦν οἱ βοηθοὶ τῶν δυὸ ψαλτάδων—τῶν δυὸ Κορυφαίων—καὶ ποὺ ὁ ἀριθμός τους ποικίλει ἀνάλογα μὲ τὴν διάθεση τῶν δυὸ Κορυφαίων ψαλτάδων.

Κάθε λειτουργία εἶναι κι' ἕνα θεατρικὸ ἔργο ἀφιερωμένο στὸν ἅγιο ποὺ γιορτάζει. Τὸ κύριο μέρος τῆς παράστασης γίνεται μέσα στὸ ἱερό, δηλαδὴ ἐπάνω στὴ σκηνή. Ἐκεῖνο ποὺ μᾶς κάνει ἐντύπωση εἶναι πὼς ὁλόκληρη ἡ λειτουργία διεξάγεται μὲ δυαλογικὸ τρόπο, κι' ὅτι ἀπὸ καιρὸ σὲ καιρὸ πέρνει μέρος κι' ὁ χορός, ποὺ τραγουδάει τ λυρικὰ μέρη τῆς λειτουργίας, ὅπως τραγουδᾶνε ἐπίσης τ ἀλυρικὰ μέρη τοῦ κύριου ἔργου οἱ Ἀρχιερεῖς, Ἱερεῖς καὶ Διάκονοι. Ἀκριβῶς τὸ ἴδιο γινότανε καὶ στὴν ἀρχαιότητα. Τὰ λυρικὰ μέρη τοῦ ἔργου τραγουδιόντουσαν ἀπὸ τοὺς ἠθοποιούς, ὅπως τραγουδιόντανσαν καὶ τὰ λυρικὰ μέρη τῶν χορικῶν.

Πολὺ σωστὰ θὰ μοῦ εἰπεῖτε ὅλ' αὐτά, ποιὰ ὅμως ἦταν ἡ μουσικὴ τῆς ἀρχαίας τραγωδίας καὶ ποιὸ ρόλο ἔπαιζε στὴν ἀπὸ σκηνῆς διδασκαλίαν της; Τὴν ἀπάντηση μᾶς τὴν δίνει καὶ πάλιν ἡ σημερινὴ λειτουργία μέσα στὴν Ἐκκλησία. Ὅμως πρὶν μποῦμε στὴν ἐξέταση τοῦ σοβαρωτάτου αὐτοῦ ζητήματος ἂς ρίξουμε μιὰ ματιὰ στὴν «Ποιητικὴ τοῦ Ἀριστοτέλη. Τί μᾶς λέει ὁ μεγάλος φιλόσοφος τῆς ἀρχαιότητος; Πὼς τὴν πρωταρχικὴ θέση τὴν εἶχε πάντα ὁ ποιητικὸς λόγος. Ὅλα τὰ ἄλλα ἦταν ἡδύσματα. Καὶ ἡδύσματα εἶναι ἡ μουσική, ὁ ρυθμὸς κα' τὰ φραστικὰ στολίδια. Ἡ παράσταση τοῦ ἔργου, ἡ μουσικὴ του καὶ τὰ φραστικὰ στολίδια εἶναι στοιχεῖα ἐξωτερικά. Οἱ ἰδέες ποὺ ἀναπτύσονται στὸ ἔργο, οἱ χαρακτῆρες καὶ ἡ ὅλη ἐξέλιξη τοῦ ἔργου εἶναι τὰ στοιχεῖα ἐκεῖνα, ποὺ ἀποτελοῦν τὸ κύριο ἔργο. Μέρος ἐπίσης τοῦ συνόλου εἶναι κι' ὁ θεαματικὸς διάκοσμος. Καὶ λέγοντας θεαματικὸ διάκοσμο ὁ Ἀριστοτέλης δὲν ἐννοεῖ μόνο τὴ σκηνογραφία, ἀλλὰ καὶ τὴ σκηνοθεσία, τὰ κοστούμια, τὰ ἔπιπλα καὶ κάθε τι, ποὺ ἀναφέρεται στὴν παράσταση τοῦ δραμιτικοῦ ἔργου. Ὅλ' αὐτὰ εἶναι ὁ τῆς ὄψεως κόσμος, δηλαδὴ διακοσμητικὰ στοιχεῖα, δὲν εἶναι ἡ οὐσία, τὸ δράμα, ποὺ νοεῖται καὶ χωρὶς αὐτά, οὔτε ἀνήκουν στὴν κυρίως ποιητικὴ Τέχνη.

Ὥστε ἡ μουσικὴ στὴν ἀρχαία τραγωδία εἶχε δευτερεύουσαν θέση. Ἀποστολή της ἦτο ἡ ἀνάδειξη τοῦ λόγου. Ὁ λόγος, λοιπόν, εἶχε τὴν πρωταρχικὴ θέση. Ὅλες ἑπομένως οἱ μουσικές, ποὺ γραφήκανε ἀπὸ νεώτερους συνθέτες «ἐπάνω στὰ κείμενα τῶν ἀρχαίων τραγωδῶν, μὲ χρησιμοποίηση ὅλων τῶν ὀργάνων, ἐγχώρδων, χαλκίνων, πνευστῶν καὶ τυπτῶν, ποὺ ἀποτελοῦν τὴ σημερινὴ συμφωνικὴ ὀρχήστρα, καὶ ποὺ μὲ τὸ θόρυβο ποὺ κάνουν, πέρνουν αὐτὰ τὴν πρώτη θέση εἰς βάρος τοῦ ποιητικοῦ

λόγου, εἶναι ἔξω ἀπὸ τὸ νόημα τῆς ἀρχαίας τραγωδίας.» Τὸ δὲ μέλος καὶ τὸν ρυθμὸν ὥσπερ ὄψον ἐπὶ τῷ λόγῳ καὶ μὴ καθ' αὐτὸ προσφέρεσθαι» λέει ὁ Πλούταρχος. "Ας ἀκούσουμε τόρα καὶ τὸ χορὸ τῆς σημερινῆς ὀρθόδοξης Ἐκκλησίας νὰ ψέλνει τὰ χορικά του. Πρὶν εἰσαχθεῖ στὴν ὀρθόδοξη ἐκκλησία ἡ τετράφωνη μουσική, ὅλοι οἱ ψαλμοὶ τραγουδιόντουσαν «Ἐν οὐνίσον». Μονόφωνοι. Καὶ ξέρουμε πὼς ἡ Βυζαντινὴ μουσικὴ ποὺ κρατάει ἀπὸ τὴν ἀρχαία Ἑλληνικὴ μουσικὴ εἶναι μονόφωνη. Θὰ γεννηθεῖ ἀσφαλῶς ἡ ἀπόλυτα δικαιολογημένη ἀπορία: Πῶς ἐνῷ ἡ Ὀρθόδοξη Χριστιανικὴ Ἐκκλησία διετήρησε τὴν παράδοση τοῦ τρόπου ποὺ μ' αὐτὸν παιζόντανε ἡ ἀρχαία τραγωδία, δὲν διετήρησε καὶ τὴν χρησιμοποίηση τῶν ὀργάνων, ποὺ συνόδευαν τοὺς ἠθοποιοὺς καὶ τὸν χορό, ὅταν τραγουδοῦσαν τὰ λυρικὰ μέρη τοῦ ἔργου; Κι' ὅμως κι' αὐτὰ τὰ διετήρησε. Μὲ μιὰ ἐπ'οὐσιώδη διαφορά. "Οτι ἀντικατέστησε τὸν «διπλοῦν αὐλόν» ποῦ ἦταν τὸ κύριο ὄργανο στὴν ἀρχαία τραγωδία ποὺ συνόδευε τὸ χορὸ καὶ τοὺς ἠθοποιοὺς μὲ τὴν διπλῆ ἀνθρώπινη φωνή. Ξέρουμε πὼς ὁ Μπετόβεν στὴν «Ἐννάτη συμφωνία» του ἐχρησιμοποίησε τὴν ἀνθρώπινη φωνὴ σὰν ὄργανο. Κι' ἂν προκειμένου νὰ τραγουδήσει τὴ χαρὰ ἐθεμελίωσε τὸν ἄφταστης τέχνης καὶ μεγαλείου ὕμνο του ἐπάνω στὸ γνωστὸ ποίημα τοῦ Σίλλερ, τὸ ἔκανε μόνο καὶ μόνο γιὰ νὰ τραγουδιόνται οἱ τόνοι ἐπάνω σ' ἕνα κείμενο. Ὁ τρόπος ὅμως ποὺ χρησιμοποιεῖται στὴ Βυζαντινὴ μουσικὴ ἡ ἀνθρωπίνη φωνὴ σὰν ὄργανο μπορεῖ ἐκτὸς ἀπὸ τὰ ἄλλα, τὸ σεβασμὸ ποῦ δείξανε οἱ Χριστιανοὶ μελωδοὶ στὸ λόγο.

Ὁ λόγος ὑπεράνω ὅλων. Ποιὰ εἶνε ἡ ἀνθρώπινη φωνή, ποὺ ἀντικαθιστᾶ τὸν «Διπλοῦν αὐλό».. Τὰ μέλη τοῦ χοροῦ ποὺ κρατᾶνε τὸ «ἴσον», τὴ διπλῆ συνηχητικὴ γραμμή, ποὺ κύριο σκοπὸ ἔχει νὰ κρατάει τόν ψάλτη, τὸν κορυφαῖο τοῦ χοροῦ, μέσα στὸν τόνο. Καὶ τὴ διπλῆ συνηχητικὴ γραμμὴ τὴν ἀποτελοῦν δυὸ διάφοροι τόνοι, ποὺ μαζὶ ἀκουόμενοι ἀποτελοῦν μιὰ στοιχειώδη ἁρμονία. Πρώτη καὶ τρίτη ποὺ λένε στὴ μουσικὴ γλῶσσα. Τὴν ἴδια δουλεια ἔκανε καὶ στὴν ἀρχαιότητα κι' ὁ «διπλοῦς αὐλὸς». Κρατοῦσε τὸ χορὸ μέσα στὸν τόνο. Τὸ ὅτι δὲ ἡ μουσικὴ ἐχρησιμοποιεῖτο στὴν ἀρχαιότητα σὰν στοιχεῖο ἐξυπηρετικὸ τοῦ λόγου, βγαίνει κι' ἀπὸ τὸ ὅτι οἱ ποιητὲς τῶν ἔργων γράφανε καὶ τὴ μουσική τους. Δὲ μπορεῖ δὲ νὰ φανταστεῖ κανεὶς πὼς σ' ἕνα καὶ τὸ αὐτὸ πρόσωπο συνεκεντρόντουσαν ὅλες οἱ καλλιτεχνικὲς καὶ πνευματικὲς ἰδιότητες. Πῶς τραγουδιόντουσαν τὰ χορικά; "Αν κρίνουμε ἀπὸ τὸν τρόπο ποὺ διαβάζονται στὴν Ἐκκλησία ὁ Ἀπόστολος καὶ τὸ Εὐαγγέλιο στὴν Ἐκκλησία, τὰ χορικὰ στὴν ἀρχαία τραγωδία ἀπαγγελόντουσαν μὲ κάποιο ξεχωριστὸ τρόπο, παρόμοιο ἐκείνου πού, ὅπως εἴπαμε, ἀπαγγέλονται σήμερα ὁ Ἀπόστολος καὶ τό Εὐαγγέλιο στὴν Ἐκκλησία. Ἀσφαλῶς ,άποια ὑποτυπώδης μελωδικὴ γραμμὴ θὰ ὑπῆρχε εἰς τὰ ἀπὸ σκηνῆς ἄσματα. Στὰ λυρικὰ δηλαδὴ μέρη ποὺ τραγουδούσανε οἱ ἠθοποιοί. Ἀπόδειξη πὼς τὰ ἀπὸ σκηνῆς ἀδόμενα λυρικὰ μέρη τὰ συνώδευε ἡ «φόρμιγξ» ποὺ καὶ κιθάρα καὶ λύρα λεγότανε, ἐνῷ τὰ λυρικὰ μέρη τοῦ χοροῦ τὰ συνώδευε ὁ «διπλοῦς αὐλός». Ἀλλὰ καὶ ἡ μουσικὴ τῶν ἀπὸ σκηνῆς ἀδομένων ἦταν ἁπλουστάτη, ὅπως ἁπλουστάτη εἶναι καὶ ἡ μουσικὴ τῶν ἀπὸ τοῦ ἱεροῦ τῆς Ἐκκλησίας ἀδομένων σήμερον ἀπὸ τοὺς Ἀρχιερεῖς, ἱερεῖς καὶ Διακόνους λυρικῶν μερῶν τῆς Θείας Λειτουργίας. Κάθε νότα τῆς ἀρχαίας Ἑλληνικῆς μουσικῆς ἀντιστοιχοῦσε πρὸς κάθε συλλαβὴ τοῦ ποιητικοῦ κειμένου, ὥστε νὰ μὴ χάνουν οὔτε μία λέξη ἀπ' αὐτὸ οἱ ἀκροατές. Ἀκριβῶς τὸ ἴδιο γίνεται καὶ σήμερα μὲ τὴ μουσικὴ ποὺ συνοδεύει τὰ ἀπὸ τοῦ ἱεροῦ τῆς Ἐκκλησίας ἀδόμενα μέρη. Εἶναι ἁπλουστάτη ἂν καὶ ἡ Βυζαντινὴ μουσική, ποὺ στοὺς τρόπους της καὶ τοὺς ρυθμούς της κρατάει ἀπὸ τὴν ἀρχαίαν ἑλληνικὴ μουσική, ἐδοκίμασε μιὰ κάποιαν ἐπίδραση ἀπὸ τὴ γεμάτη ἀπὸ νωχέλεια ἀνατολίτικη μουσική.

"Αν παρακολουθήσουμε μὲ προσοχὴ τόν τρόπο ποὺ μ' αὐτόν ψάλλονται ἀπὸ τὰ δυὸ ἡμιχόρια μ' ἐπὶ κεφαλῆς τοὺς δυὸ Κορυφαίους—τὸν δεξιὸ καὶ τὸν ἀριστερὸ ψάλτη—τὰ χορικὰ μέρη τῆς λειτουργίας, εἴμαστε ὑποχρεωμένοι νὰ καταλήξουμε στὸ συμπέρασμα πὼς ὁ Ἀριστοτέλης θ' ἀνεγνώριζε σ' αὐτὸν τὸν τρόπο ποὺ μ' αὐτὸν τραγουδιόντουσαν τὰ χορικὰ τῆς ἀρχαίας τραγωδίας. Π ρ ῶ τ ο ν: Ὁ κορυφαῖος—ὁ ψάλτης—ψάλλει μόνος του ἔχοντας σὰν ἐνισχυτὴ τὸ «ἴσον» τὴ «διπλῆ συνηχητικὴ» γραμμὴ τῶν ἀνθρωπίνων ὀργάνων. Δ ε ύ τ ε ρ ο ν: "Ερχονται στιγμές, ποὺ τὸ κάθε ἡμιχόριο ψάλλει ἀπὸ κοινοῦ «ἐν οὐνίσον» ὡρισμένα τροπάρια. Πρᾶμα ποὺ γινότανε καὶ μὲ τὰ δυὸ ἡμιχόρια στὴν ἀρχαία τραγωδία. Ἐπειδὴ ὅμως ὁ λόγος εἶναι φυσικὸ νὰ ὑφίσταται κάποιαν μείωση ἂν ὄχι κακομεταχειρισμὸ ὅταν περισσότεροι ἀπό ἕνας τραγουδοῦν ὅλοι μαζὶ μιὰ μελωδία, ὅσον ἁπλῆ κι' ἂν εἶν' αὐτή, ἔρχεται ὁ Κανονάρχος, ποῦ εἶναι ἕνα εἶδος «προεξάρχοντος» τοῦ ἀρχαίου Διθυράμβου καὶ ἀποσοβεῖ τὸν κίνδυνον αὐτόν. Ἡ λέξη «κανονάρχος» εἶνε σύνθετη ἀπὸ τὸ «κανὼν», ποὺ εἶναι τὸ ποιητικὸ μέρος καὶ τὸ «ἄρχειν», ποὺ σημαίνει πὼς ἄρχεται τοῦ κανόνος». Δουλειὰ δὲ τοῦ Κανονάρχου εἶναι ν' ἀπαγγέλει μεγαλόφωνα τὸ τροπάριο, ποὺ κατόπιν τὸ τραγουδάει ὁ Κορυφαῖος, δηλαδὴ ὁ ψάλτης μὲ τὸ ἡμιχόριό του. Τὸ ὅτι κατὰ παρόμοιο τρόπο τραγουδιόντουσαν ὡρισμένα χορικὰ στὴν ἀρχαία τραγωδία ἀπὸ τὸ χορό, δὲν χωρεῖ καμμιὰ ἀμφιβολία. Ἀπὸ τὰ διασωθέντα κείμενα μαθαίνουμε πῶς κατὰ τὸν ἴδιο τρόπο τραγουδιόντανε κι' ὁ Διθύραμβος. Ὁ προεξάρχων τραγουδοῦσε τὴ μελωδία, ποὺ κατόπιν τὴν ἐπανελάμβαναν ὅλοι οἱ ἄλλοι μαζί. Τὸν ἀρχαῖο Διθύραμβο τὸν βλέπουμε ν' ἀναζεῖ σ' ὅλες του τὶς λεπτομέρειες στοὺς σημερινοὺς Ἑλληνικοὺς χορούς. Οἱ Ἑλληνικοὶ χοροὶ δὲν εἶναι χοροὶ ἀτόμων, ἀλλὰ συνόλου. Οἱ χορευτὲς πιάνονται ἀπό τὸ χέρι κι' ἀποτελοῦν ἕνα κύκλο. Ὁ ἐπὶ κεφαλῆς τοῦ κύκλου αὐτοῦ, ποὺ κατὰ τὴ λαϊκὴ ἔκφραση «σύρει» τό χορό, εἶναι ὁ «προεξάρχων» τοῦ ἀρχαίου Διθυρύμβου. Μόνος αὐτὸς τραγουδάει τὸν «σκοπό» καὶ οἱ λοιποὶ τὸν ἐπαναλαμβάνουν. Γιὰ νὰ διατηρηθεῖ ἡ παράδοση αὐτὴ ἴσαμε σήμερα, σημαίνει πὼς καὶ τὸ θέατρο, ποῦ, καθὼς ξέρουμε ὅλοι ξεκίνησε ἀπὸ τὸν «Διθύραμβο» δὲν ἀπομακρίνθηκε ἀπὸ τὶς βασικές του ἀρχές καὶ πὼς μ' αὐτὸν χορεύονται οἱ σημερινοὶ ἑλληνι-

κοὶ χοροί. Ἔτσι ὁ λόγος κρατοῦσε τὴν κυρίαρχη θέση; ἀφοῦ οἱ ἀκροατὲς δὲν χάνανε οὔτε μιὰ λέξη, χάρις στὴ ἀπαγγελία τοῦ κειμένου ἀπὸ τὸν κορυφαῖο. Ἡ ἐπανάληψη τοῦ ἰδιου κειμένου προσέδιδε μιὰ μεγαλύτερην αἴγλη στὴν ὅλη παράσταση, χωρὶς μ' αὐτὸ νὰ κινδυνεύει ὁ λόγος νὰ χάσει τὴν τὴν ἀνώτερην ἀποστολή του. Τὸ ἴδιο παρατηροῦμε καὶ σήμερα πὼς γίνεται στὸν τρόπο ποὺ μ' αὐτὸν τραγουδιέται τὸ δημοτικὸ ἑλληνικὸ τραγούδι. Δουλεύει κι' αὐτὸ στὴν παράδοση. Ὑπάρχει καὶ δῶ ὁ Προεξάρχων τοῦ Διθυράμβου κι' ὁ κορυφαῖος τοῦ χοροῦ. Εἶναι ὁ ἕνας, ποὺ τραγουδάει πρῶτος καὶ μόνος αὐτὸς τὴν κάθε στροφὴ τοῦ τραγουδιοῦ καὶ τὴν ἐπαναλαμβάνουν εὐθὺς ἀμέσως κάθε φορὰ ὅλοι μαζὶ ποὺ ἀποτελοῦν τὴ συντροφιά.

Δὲν στερεῖται σημασίας ὁ τρόπος ποὺ μ' αὐτὸν χορεύονται οἱ ἑλληνικοὶ χοροὶ καὶ τραγουδιοῦνται τὰ τραγούδια τὰ δημοτικὰ στὴν Ἑλλάδα. Οἱ ὁμοιότητες ποὺ παρουσιάζουν ὡς πρὸς τὸν τρόπο ποὺ τραγουδιόντουσαν τὰ χορικὰ μέρη τῆς ἀρχαίας τραγωδίας δὲν εἶναι ἀποτελέσματα ἁπλῆς σύμπτωσης, ἀλλὰ μακραίωνης παράδοσης. Ὅπως συνέχεια τῆς ἴδιας μακραίωνης παράδοσης εἶναι ὅλα τὰ ἄλλα στοιχεῖα ποὺ γι' αὐτὰ μιλήσαμε ἤδη καὶ ποὺ σ' αὐτὰ μποροῦμε νὰ προσθέσουμε κοὶ τοῦτο: Ὅτσι κάποτε ἅμα τελείωναν τὰ χορικὰ ἡ ἐνόργανη μουσικὴ καὶ συγκεκριμένα ὁ αὐλὸς ἐκτελοῦσε μόνος μερικὰ μέρη, ποὺ λεγόντουσαν «διαύλια». Τὸ ἴδιο κι' ἀπαράλλαχτο γίνεται καὶ σήμερα στὴν ὕπαιθρη χώρα τῆς Ἑλλάδος, ὅταν χορεύονται ἢ τραγουδιοῦνται δημοτικὰ τραγούδια. Κάθε τόσο ἡ ἐνόργανη μουσικὴ ἐκτελεῖ μόνη μιὰ μελωδία, ποὺ εἶναι ξένη πρὸς τὸ τραγούδι καὶ τὸν σκοπὸν ἔχει νὰ διακόπτει τὴν μονοτονία ποὺ δημιουργεῖται μὲ τὴν ἐπανάληψη τοῦ ἴδιου σκοποῦ. Πὼς τὰ δημοτικὰ τραγούδια τῆς Ἑλλάδος εἶναι σύντομα καὶ πὼς κάθε τραγούδι ἀποτελεῖται ἀπὸ δυὸ μέρη, τὴν πρώτη στροφή, ποὺ στὴ Γαλλικὴ γλῶσσα λέγεται «κουπλὲ» καὶ τὴν ἐπωδό της «ρεφραίν». Ἀκριβῶς τὸ αὐτὸ παρατηροῦμε καὶ στὰ λυρικὰ μέρη τῶν χορικῶν τῆς ἀρχαίας τραγωδίας. Ἡ ἴδια ἐπωδὸς ἐπανέρχεται σὲ κάθε νέα στροφὴ τοῦ ἄσματος.

Ἀλλὰ καὶ ὁ τρόπος ποὺ συμμετέχουν οἱ ὀργανοπαῖχτες στὸ χορὸ καὶ τὸ τραγούδι τῆς νεώτερης Ἑλλάδος, μαρτυροῦν τὴ μεγάλη σχέση ποὺ ὑπάρχει ἀνάμεσα στοὺς σύγχρονους ἑλληνικοὺς χοροὺς καὶ τὴν ὄρχηση τοῦ ἀρχαίου χοροῦ. Δυὸ ἦταν οἱ ὀργανοπαῖχτες στὴν ἀρχαία τραγωδία. Ὁ ἕνας ἀπ' αὐτοὺς ἔπαιζε τὸν «Διπλοῦν αὐλόν» κι' ὁ ἄλλος τὴν «Φόρμιγκα», πού, ὅπως εἴπαμε, εἶνε ἕνα καὶ τὸ αὐτὸ μὲ τὴ «Λύρα» καὶ τὴν «Κιθάρα». Δύο εἶναι καὶ οἱ μουσικοὶ τῶν συγχρόνων χορῶν, ποὺ ὀργανοῦνται στὶς γιορτὲς καὶ τὰ πανηγύρια. Στὴ δημοτικὴ ἑλληνικὴ γλῶσσα ἡ μικρὴ αὐτὴ ὀρχήστρα λέγεται «Ζυγιά». Δηλαδὴ «ζυγὸς» ἤτοι «ζεῦγος». Οἱ μουσικοὶ στὴν ἀρχαιότητα στεκόντουσαν πάντοτε στὴ «Θυμέλη», ποὺ ὑψωνότανε στὸ κέντρο τῆς ὀρχήστρας καὶ ποὺ γύρω ἀπ' αὐτὴ ἐκινεῖτο ὁ χορός. Στὸ μέσο τοῦ κύκλου, ποὺ σχηματίζουν καὶ οἱ σύγχρονοι χορευτές, στέκουν καὶ σήμερα ἀκόμη οἱ «Ζυγιὲς», οἱ δύο δηλαδὴ ὀργανοπαῖχτες. Δὲν πρόκειται βέβαια, περὶ συμπτώσεως κι' αὐτὴ τὴ φορά, ἀλλὰ περὶ παραδόσεως, ποὺ κρατάει ἀπὸ τὴν ἐποχὴ τοῦ Αἰσχύλου. Ἀλλ' ἂς ἐπιμείνουμε λίγο ἀκόμη στὸ ζήτημα τῆς μουσικῆς. Σέρουμε πὼς τρία ἦταν τὰ μέρη τοῦ χοροῦ. Ἡ πάροδος, τὸ στάσιμον καὶ ἡ ἔξοδος. Πάροδος ἦταν τὸ ἆσμα, ποὺ μ' αὐτὸ ἔμπαινε ὁ χορὸς στὴν ὀρχήστρα καὶ ποὺ συνώδευε τὶς σχετικὲς βαδιστικὲς κινήσεις. Γι' αὐτὸ ἐχρησιμοποιεῖτο στὴν ἀρχὴ περισσότερο ρυθμοὶ ἐμβατήριοι, ὅπως ὁ ἀνάπαιστος καὶ ὁ τροχαῖος. Οἱ ὀργανοπαῖχτες βρισκόντουσαν ἤδη στὴ θέση τους ἐπάνω στὶς βαθμῖδες τῆς Θυμέλης, γιατὶ πολλὲς φορὲς συνέβαινε ἡ συμμετοχὴ αὐτῶν νὰ εἶναι ἀναγκαία καὶ πρὶν ἀπὸ τὴν πάροδο τοῦ χοροῦ, πρᾶμα ποὺ τὸ βλέπουμε στὸν (Ἱππόλυτο» τοῦ Εὐριπίδη. Ἀντίθετα πρὸς τὴν κινητικὴν πάροδον, τὸ Στάσιμον ἦταν τὸ ἆσμα τοῦ χοροῦ μὲ ἥρεμες κινήσεις καὶ χωρὶς μεγάλες μεταπτώσεις, ἂν καὶ ὑπάρχουν πολλοί, ποὺ ἀνάμεσα σ' αὐτοὺς ξεχωρίζει ὁ σοφὸς Ἀμερικανὸς μελετητὴς τοῦ ἀρχαίου θεάτρου Γκίλμπερτ Μωρράν, ποὺ μὲ τὴ γνώμη τους συμφωνῶ ἀπόλυτα, ποὺ ὑποστηρίζουεν πὼς «Στάσιμον» εἶναι τὸ ἆσμα ποὺ ἔψαλεν ὁ χορὸς «ἱστάμενος», καὶ τοῦτο ἀσφαλῶς ἴσχυε στὸν 4ον αἰῶνα, ποὺ ἁπλοποιηθήκανε παρὰ πολὺ οἱ χορευτικὲς κινήσεις. Ἄλλως τε ὁ Ἀθηναῖος κωμικὸς Πλάτων, ποὺ ὑπῆρξεν ἕνας ἀπὸ τοὺς πιὸ μεγάλους ἐχθροὺς τοῦ Ἀριστοφάνη κι' ἔγραψε 28 κωμωδίες, παραπονιέται γιὰ τοὺς χορευτὲς τῶν τραγωδιῶν, ποὺ παιζόντουσαν στὴν ἐποχή του, λέγοντας: «Νῦν δὲ δρῶσιν οὐδέν, ἀλλ' ωσπερ ἀπόπληκτοι στάδην ἑστῶτες ὠρύονται.» Κατὰ τὴν ἔξοδον ὁ αὐλητὴς ἐπήγαινε πάντοτε μπροστὰ ἀπὸ τοὺς χορευτὲς κατὰ τὴν ἀναχώρησή τους. Κάτι τὸ παρόμοιο γίνεται καὶ σήμερα στοὺς χοροὺς καὶ τὰ πανηγύρια τῆς ὕπαιθρης Ἑλλάδος. Οἱ ζυγιές, οἱ ὀργανοπαῖχτες, πέρνουν πρῶτοι τὴ θέση τους στὴ μέση τῆς πλατείας ἢ τῶν ἁλωνιῶν ποὺ στήνονται οἱ χοροὶ κι' ἀφοῦ παίξουν κάποιο σκοπὸ σὲ ρυθμὸ ἐμβατηρίου πρὶν ἀπὸ τὴν πάροδο τῶν χορευτῶν, πρὶν δηλαδὴ ἀρχίσει ὁ χορός, συνοδεύουν κατόπιν τοὺς χορευτές, πέρνοντας, ὅπως εἴπαμε, θέση στὸ κέντρο τοῦ κύκλου ποὺ σχηματίζεται. Βέβαια τὸ «Στάσιμον» δὲν ὑπάρχει γιατὶ χορὸς θὰ εἰπεῖ κίνηση καὶ ρυθμός. Ὅμως τὸ «Στάθιμον» τῆς ἀρχαίας τραγωδίας τὸ συναντᾶμε στὰ ἐπιτραπέζια λεγόμενα τραγούδια, στὰ τραγούδια «τῆς τάβλας», ποὺ ἐπακολουθοῦν τοὺς χορούς. Ἔχουμε καὶ δῶ τὸν «προεξάρχοντα» τοῦ Διθυράμβου, τὸν Κορυφαῖο τοῦ χοροῦ, ποὺ ἀρχίζει πρῶτος αὐτὸς νὰ λέει κάποιον σκοπό, ποὺ τὸν ἐπαναλαμβάνουν ὕστερα ὅλοι οἱ ἄλλοι συνδαιτυμόνες. Ζὅμως ἔχουμε πλήρη ἀναπαράσταση τῆς «ἐξόδου» τὴν ὥρα ποὺ τελειώνει τὸ χορευτικὸ γλέντι καὶ ἐγκαταλείπουν τὴν πλατεία ἢ τὰ ἁλώνια οἱ χορευτές. Ὅπως καὶ στὴν «ἔξοδο» τοῦ χοροῦ ἀπὸ τὴν ,ρχήστρα τοῦ θεάτρου προπορευότανε πάντοτε ὁ αὐλητής, ἔτσι καὶ τώρα οἱ «Ζυγιὲς» παίζοντας πᾶνε μπροστὰ ἀπὸ τοὺς χορευτὲς σὰν τελειώσει ὁ χορὸς καὶ γυρίζουν σπίτια τους.

Καὶ τόρα ἂς ἔρθουμε στὴν «ὄρχηση». Εἶναι γνωστὸν ὅτι στὴν ὄρχηση τῶν ἀρχαίων ὄχι μόνον τὰ ποδάρια, ἀλλά, ὅπως μᾶς πληροφορεῖ ὁ Ξενοφῶν, «πᾶν τοῦ σώματος μέλος ἐκινεῖτο καὶ δὴ καὶ τράχηλος καὶ σκέλη καὶ χεῖρες ἐγυμνάζοντο.» Τὰ χέρια παίζανε σπουδαῖο ρόλο. Ὁ Ἀθηναῖος μεταχειρίζεται τὴν ἔκφραση «ταῖς χερσὶν ὀρχεῖσθαι.» Χειρονόμοι λεγόντουσαν οἱ ὀρχηστές στὴν ἀρχαιότητα, ποὺ ἡ δεξιοτέχνιά τους εἶχε φθάσει σὲ τέτοιο σημεῖο, ὥστε ὅπως μᾶς πληροφορεῖ ὁ Λουκιανός, ὁ Λειβῶναξ ὁ Μιτυληναῖος «χειροσόφους τοὺς ὀρχηστὰς ἀπεκάλει.»

Ὅπως φαίνεται ἀπὸ τὰ παραπάνω ἡ ὄρχηση ἦταν κατ' ἐξοχὴν μιμητική. Ἀναπαραστοῦσε μ' ἄλλους λόγους τὶς πράξεις ἢ τὰ αἰσθήματα ποὺ ἐξέφραζε ἡ ποίηση. Δὲν ἦταν ὅμως παρόμοια καὶ ἡ ὄρχηση τοῦ χοροῦ στὴν τραγωδία. Ἡ ὄρχηση—τὸ εἴπαμε αὐτό—ἦταν ἀπὸ τὰ ἠδύσματα τοῦ λόγου. Ὤφειλε ἐπομένως νὰ ἦταν ἁπλῆ περιοριζόμενη σὲ ρυθμικὲς ἁπλές κινήσεις ἢ βηματισμούς, ποὺ ἁπλᾶ ἐνίσχυαν τὸ λόγο, χωρὶς καὶ ν' ἀναπαραστοῦν τὶς πράξεις ἢ τὰ αἰσθήματα ποὺ περιέκλειε ἡ ποίηση. Στὸ ἀρχαιολογικὸ Μουσεῖο τῶν Ἀθηνῶν ὑπάρχει ἀναγλυφικὴ ἀναπαράσταση χορευτῶν, ποὺ πιασμενοι ἀπὸ τὰ χέρια χορευουν μὲ ρυσμικὰ βήματα γύρω ἀπὸ τὸ βωμό. Ἐδῶ πρεπει νὰ προσέξουμε πὼς τὸ εἶδος αὐτό τῆς ἱερῆς ὄρχησης διατηρήθηκε στὴν Ὀρθόδοξη Χριστιανικὴ ἐκκλησια κατὰ τὴν ἱεροτελεστία τοῦ γάμου καὶ διαιωνίστηκε σὰν ἐθνικὸς χορὸς τοῦ ἑλληνικοῦ λαοῦ, ὁ «συρτὸς» λεγόμενος. Θυμᾶμαι λίγα χρόνια πρὶν ἀπὸ τὸν πόλεμο ἐκλήθηκα σένα γάμο ποὺ θὰ γινότανε σ' ἕνα ὡραῖο ἐκκλησιδάκι ποὺ ἦταν σκαρφαλωμένα σ' ἕνα μικρὸ λοφίσκο, ποὺ γειτονεύει μὲ τὴν «Ἀκρόπολη». Ὅταν ἦρθε ἡ ὥρα νὰ ψαλεῖ τὸ τροπάριο «Ἡσαΐα χόρευε» ὁ παπᾶς ἔπιασε ἀπὸ τὸ χέρι τὴ νύμφη ποὺ μὲ τὸ ἄλλο κρατοῦσε τὸ χέρι τοῦ γαμβροῦ κι' ὁ γαμπρὸς τὸ χέρι τοῦ κουμπάρου κι' ἄρχισε ψέλνοντας τὸ τροπάριο νὰ παρασύρει νύμφη καὶ γαμπρὸ καὶ κουμπάρο σ' ἕνα σεμνὸ μέσα στὴν ζωηρότητά του χορό, ποὺ παρόμοιό του χορεύουν στὰ γλέντια καὶ τὰ πανηγύρια. Ὅταν, σὰν τέλειωσε ὁ γάμος, ρώτησα τὸν παπᾶ γιατὶ προσέδωκε τόσο χορευτικό χαρακτῆρα, στὶς ἁπλές ρυθμικὲς κινήσεις, ποὺ μ' αὐτὲς ὁ παπᾶς, οἱ νιόγαμπροι κι' ὁ κουμπάρος συνοδεύουν τὸ τραγούδι τοῦ παπᾶ, ὁ τελευταῖος μοῦ ἀπάντησε πὼς ἔτσι συνηθίζεται στὴ Μικρὰ Ἀσία, ἀπ' ὅπου, ὕστερα ἀπὸ τὴν καταστροφὴ της, ἦρθεν αὐτὸς πρόσφυγας στὴν Ἀθῆνα. Τὸ ἐπεισόδιο αὐτὸ ἔχει κατὰ τοῦτο σημασία ἐξαιρετική, ὅτι ὅπως ἡ Ἑλληνικὴ γλῶσσα διεσώθηκε περισσότερο ἀπὸ κάθε ἄλλο μέρος στὴν Πισιδία, τὴν Καισάρεια καὶ πολλὰ ἄλλα μέρη τῆς Μικρᾶς Ἀσίας, ἔτσι καὶ ἡ παράδοση ἡ θρησκευτικὴ διατηρήθηκε ἀπαλλαγμένη ἀπὸ ἐπιδράσεις στὰ μέρη ἐκεῖνα. Γιατὶ—εἶναι μυστικὸ τοῦ Πουλτσινέλου αὐτὸ—ἡ βία ἔχει καὶ τὴν καλή της ὄψη. Δημιουργεῖ τὴν ἀντίδραση. Κι' ἀντίδραση θὰ εἶπεῖ, ἐκτὸς ἀπὸ τὰ ἄλλα, ἐμμονὴ στὰ πάτρια.

Σέ μιὰ τοιχογραφία τῆς Πομπηΐας οἱ χορεύτριες παρουσιάζονται νὰ ἔχουν συμπλεμένα σταυροειδῶς τὰ χέρια, ἀκριβῶς ὅπως χορεύεται καὶ σήμερα ἀκόμη ἀπὸ τὶς γυναῖκες τῶν Μεγάρων ὁ χορός, ποὺ λέγεται «τράτα». Ὅμως τόσον ὁ συρτὸς χορὸς ὅσο καὶ ἡ Τράτα, εἶναι χοροὶ ἁπλοῖ, ποὺ προσαρμόζονται ἀπόλυτα στὴν ἀρχαία τραγωδία. Ὁ Λουκιανὸς μᾶς πληροφορεῖ, πὼς στὴν δραματικὴ ποίηση διακρίνουμε τρία εἴδη «ὀρχήσεως». Τὴν «ἐμμέλεια» γιὰ τὴν τραγωδία, τὸν «κόρδακα» γιὰ τὴν κωμωδία καὶ τὴν «σίκινην» γιὰ τὸ σατυρικὸ δράμα. Ἡ ἐμμέλεια ἀνῆκε στοὺς εἰρηνικοὺς λεγόμενους χορούς, ποὺ ἦταν σεμνοί, ἀργοὶ καὶ σοβαροί; σύμφωνοι πρὸς τὴ μεγαλοπρέπεια τῆς τραγωδίας.. τοὺς ἐξετέλουν δὲ εἴτε ὁ χορὸς στὴν ὀρχήστρα, εἴτε οἱ ὑποκριτὲς ἐπάνω στὴ σκηνή. Στὴ σημερινὴν ὀρθόδοξη χριστιανικὴ λειτουργία δὲν διεσώθηκε ἡ ὄρχηση τοῦ χοροῦ, ὅμως παρέμεινε ὡς πρὸς τοὺς ἀρχιερεῖς, ἱερεῖς καὶ διακόνους, ποὺ εἶναι ἕνα εἶδος ὑποκριτῶν ἐπάνω στὸ ἱερὸ πού, ὅπως εἴπαμε εἶναι ὅ,τι ἡ σκηνὴ στὸ ἀρχαίο θέατρο.

Ἅμα πάρουμε σὰν δεδομένο πὼς οἱ ἀρχαῖοι Ἕλληνες δὲν ἀνεχόντουσαν ἐπάνω στὴ σκηνὴ φόνους καὶ γενικὰ κάθε πράξη ποὺ δὲν ἦταν ὡραία, εἴμαστε ὑποχρεωμένοι νὰ καταλήξουμε στὸ συμπέρασμα, πὼς ἦταν ἀπόλυτα ἀδύνατο ν' ἀνεχόντουσαν κατὰ τὴν ἐκτέλεση τῆς τραγωδίας ὀρχηστικὲς κινήσεις ποὺ δὲν πρσοαρμοζόντουσαν στὴν ἁπλότητα, τὴ μεγαλοπρέπεια καὶ τὴν ποίηση τοῦ ἔργου. Ἡ Πολυξένη στὴν «Ἑκάβη» τοῦ Εὐριπίδη

> Ἁρπόντας ἀπ' τὴν ἄκρη, ἀπὸ τὸν ὦμο
> τὸ φόρεμά της, τὄσκισε ὡς τὴ μέση,
> στὸν ἀφαλὸ σιμά, καὶ τοὺς μαστούς της
> ἔδειξε καὶ τὰ στήθια τὰ πανέμορφα
> σὰν ἄγαλμα

γιὰ νὰ μπήξει σ' αὐτὰ τὸ σπαθί του ὁ γιὸς τοῦ Ἀχιλλέα. ὅμως πέφτοντας σὲ λίγο

> . . . . πολλὴ φροντίδα εἶχε νὰ πέσει
> σεμνά, κρύβοντας ὅ,τι πρέπει νἄναι
> κρυμένο ἀπ, τῷ, ἀντρῶν τὰ μάτια.

Οἱ ἄνθρωποι ποὺ λατρεύσανε σὲ τέτιο σημεῖο τό «ὡραῖο» δὲν ἦταν δυνατὸ σὲ μιὰν παράσταση τραγωδίας νὰ παρεμβάλουν «ἠδύσματα», ὅπως εἶναι ἡ ὄρχηση, ποὺ νὰ διακόπτουν τὴν κανονικὴ ἐξέλιξη τοῦ «μύθου» καὶ ποὺ νὰ δημιουργοῦν χάσματα εἰς βάρος τοῦ «ὡραίου». Καὶ μιλᾶνε μὲν οἱ ἀρχαῖοι συγγραφεῖς γιὰ τὸν χορευτὴ Τελέστη Ἀθήναιος I, 22) ποὺ μὲ τὴν ὀρχηστική του δεξιοτεχνία, τὶς κινήσεις τῶν χεριῶν του καὶ τὴν ἔκφραση τοῦ προσώπου του «καθίστα ὁρατὰς τὰς εἰκόνας» ποὺ μὲ τοὺς θεϊκούς του στίχους ἐζωντάνευε ὁ Αἰσχύλος στοὺς «Ἑπτὰ ἐπὶ Θήβαις», ὅμως δὲν εἶναι ἐξακριβωμένο πρῶτον ἂν ὁ Τελέστης ἦταν σύγχρονος τοῦ Αἰσχύλου κι' ἂν ἔπερνε μέρος στὴν παράσταση τοῦ ἔργου καὶ δεύτερον ἂν δὲν ἐπρόκειτο γιὰ ξεχωριστὴ χορευτικὴ ἀναπαράσταση τῶν εἰκόνων ποὺ περιέγραφε μὲ τὸ λόγο ὁ Αἰ-

(Continued on Page 52)

EIGHT POEMS *by Paul Nord*

A STUDY IN AGONY

I wish it were 8,15' p.m. all over again,
All over again. 8,15' p.m., EST (late April)
All over New York City.
Me, slowing along the trail of Eternity,
On Madison,
All hues of red and rose and pink and blue and violet and ultra-
Eyes window-shopping for you, snatching all out of the windows,
Undressing you, dressing you,
All eyes seeing you, all arms embracing you, all nostrils breath-
ing you,
All senses caressing you, hoping
You'd be there, perpendicular, alighting on my heart,
Between two beats, two out of a million dedicated to you,
All of you, feet and legs and thighs and toes,
Navel and nipple, hair, eyes immense,
Eyes stunned at the story of a Roman Emperor's bestial urges,
At the recitation of other celestial orgies, at
The vision of your own self wearing those eerie earrings
Of the twin towers in the backdrop, against
The diluted azure of the night-skies,
Your blossom head crowned with stars,
Me on my knees in a desperate embrace
Of yours,
Palms following the contours of the infinite parallels
Of the twin pillars of pleasure,
Your sky-high stature floating beyond
The outer limits of the universe,
Your soul fluttering over the gardens of dawns of all days to come,
Intertwined in thoughts of passionate chastity, knowing all through
That male is the lustiest animal—the human male—while at
The same time being always aware of your own turpitude,
Your own bashful impotence, despising all the time
That creeping creature a helpless victim of its own inertia,
Still seeking, imploring a little count of seconds
Of the most divine
OBLIVION,
There as you saw him stooping down to lick the moist dust of
the soil,
Worshipping a pair of transparent hose
—Gauge 51, 15 deniers—
Which held you erect,
A cruel, austere Diana,
Emerging out of Venus hips, the all a whole
Of a halucination, heavenly, most remote, most inaccessible,
Most irreal, more irreal than
That orgasm, all wet with sorrow,
More painful than that fact
Of agonized fulfillment.

A TOAST FOR THE LOST BEYOND HOPE

That infinitesimal period
Between two dots,

It's poison.
No antidotes.

Still here we are.
Hear we "r".

With the dead
A little ahead.

IN ABSENTIA

Now then I do not see you. Your picture haunts me though.
Of you I am full, full to my sorrow's brim.
Where I do stay, where I think and go
Out of a limb,

Out on a dream, in bed, in street, in rooms,
Indoors, outdoors, in a big eye's prison,
Out in the clear, or perished in thick fumes,
Without a moment's rest, a past, or reason.

Your throat, your swan neck, pink-pale fingernail,
That hairline, brow, that eye-lash, that sweet curve
In myriad forms, that shimmer in your trail,
Unnerve my nerve,

Tempt me to my doom, make me feel loose and lost,
Contort, wrest, twist in pangs, expand and shrink
And shrink, until my soulless, wistful ghost
Drips from its night such as a spot of ink.

I lie at your feet, a vain remorse,
A sinless damned, an unsaint relic, thrilled
At hellish thoughts of sexless intercourse,
Confessing to a futile, crimeless guilt.

THE SUBJECT

The subject of your pose
Is a rose.

A rose that arose
In a hose.

Kiss and pause.

My prayers
To you,
As layers
Of blue.

I'll tie you to a tree
In idolatry.

I'll pin you to the ground,
Without sound.

I'll hold you against the light
In the night.

(Inside of me the stars,
Scars)

Cold as death. Your embrace
Leaves no trace.

Gone away
For a day,

Makes me see
Eternity.

Step on me.

PORTRAIT OF A POET TRAITOR

I am a poet traitor,
A traitor poet with a premium.
Perpetrator
Of acts held foul,
A simpleton, a dumb,
I dedicate my soul
To treason.
Reading Cantos
Pisan.

I'd cast my lot
With T. S. Eliot.
Brave T. S. El.
I mean, I'm in
To win
The Prix Nobel.

Then again I'll side along
With poets ever.
They can do no wrong
Whatsoever.

PERIOD POEM

a kiss of/by eyelashes
tickled my nose
while the moist rose
lower lip bedewed my soul
I wishing to fall
and be swept off in ashes.

MARBLES

black eye-balls roll and bounce towards me,
they look me over, all sides, savant, wise,
illuminating me in an unbearable scrutiny,
when there is nothing much to scrutinize.

here, i lie naked, half-mast, mourning
the unborn dead, while you pull that veil
o'er you, while you shout a futile warning
to wretched me, that goes down in a pail

to depths too deep to fathom. Out of sight,
to change to haunting thought that sudden fright
expressed in those dim nigrts you call them eyes,
void, inscrutable, deep set in ice.

NIGHT

Trere was not a thing before—and after
Echoing laughter.
Had we lived before? Nay, says my soul,
Was only a short call
It heeded.
Not a thing it needed.
There was nothing to lose
Or gain.
There was no use
For it to happen again.
In a little it'll be all over,
Lover.
P. S. Dear Mr. Worm:
We'll be yours for the duration
Of dis-in-te-gra-tion.

PAUL NORD

REMEMBRANCE: 1949

On a coral shore they found me dead,
And true, my body was there;
A symbol of freedom they called me
And captions hailed
My syndicated victory!
Yet mother could not see my face
Downcast in derelict sand.
Only the coral and the sea-winds knew,
White gulls and buzzards knew,
And I knew.

O transient memory,
That once could haunt a dream,
Do people still have tears
For such as me?
Or do they scorn, snarl, sneer;
And hate the ones who love?
Or hearken to frivolous lusts:
Bareback first at Hialeah?

Time heals all wounds!
I laugh, for time with evil bent
Afflicts me more,
Turns nations into blinded pawns
And races into slaves!
Takes milk from infant lips
Yet feeds enormously the armies
And the navies;
Beats in a questing face and cries:
"This pain is your freedom!"

They found me dead on a coral shore,
And true, my body was there;
Hero, captions, rotogravure, cheers:
All, all were there.
Time dims remembrance,
And maybe my mother shall never know
What the coral and the sea-winds know,
The gulls and buzzards know
And I know.

—ALEXANDER KARANIKAS

THE THEATER'S DARK

The theater's dark; the curtain's down;
The seats are passive sphinxes;
The aisles lay down in sprawling sleep,
No treading feet disturb them.

The costumes in the dressing room
Hang helpless; life has fled them.
The grease paint, marking youth and age,
Is finger dipped and drying.

The marionettes are stored away
Backstage among the back drops;
The footlight's glow is swathed in black,
The spotlight's eye is slumb'ring.

The trunks are hunched against the props,
Tomorrow's joy within them.
All's silent now, the theater sleeps—
Tomorrow it rewakens.

PAUL DENIS

ARES DIKTEOS A Modernist Poet from Athens

(Aris Dikteos is a young poet from Athens. He is a modernist, and his most important work to date, a thin volume entitled "Elosouva" has created quite an impression in Hellenic poetical circles, if for no other reason, at least for its originality and its furious rhythm. His primitivism is Greek to the extent that he wants to create a new myth. Actually he seeks to restate the old myth of existence, only he does it with an impetuosity characteristic of those who feel the maelstrom of events with which life manifests itself. His images are vivid and often pregnant, if one is impressed with the new forms. His idolatry, says his critics, is bold,—barbaric—his easthetic madness akin to the bacchic, a sort of a religious orgy. He seeks to reach heaven only to find that he is earth-bound, or that to quote a line from his book:

"Here I stretch, the quicksand!
When you pass from here, I will devour you."

Aris Dikteos has written much poetry. The translations on this page are from his latest.—The Editor.)

PLUTO'S INEBRIATION

TO HANS GRABOWSKI

Ere you were born, was beauty's summer dead.
SHAKESPEARE.

who are destruction's messengers in those paradisical lands
where the night is brief; where the orgiastic summer lives?
which are destruction's feet and feelings
guiding it to our universal heart?
which are the hands seizing and holding us so fast?
uninvited, sudden, unvolountary, cruel
here he is dawning upon the idyllic sea and the blue heaven
into the happiness of men
unforetold inexistent
unforetold inexistent
when the flowers eyes will open on the boughs of happy trees
the eyes will quench and die
when the swallows will come from their winter domicile
they will find here the more black autumn
and they will go back
Spring o Spring where are your angels?
so then you have not a bird's voice to give us?
so then you have not a wildness' leaf to give us?
autumn futile and blind perseverence
o Spring you became an autumn without the haughtiness of the intermediate summer
you are no more for us existing while you are not even existing for yourself
futile futile and blind perseverance
without feet or hands or eyes to weep for you
even the perseverance will be black here
a perseverance without perseverance
hope without hope
and eyes without name and without country
but we will remain here because we do not admit the Past
the History is unexistent and without any touch
hungry and thirsty and wounded we were found this day
and our cellules cried for help over the abyss
give your life to the deserted landscape
let your inebriation create the silent landscape's inebriation
and so the nights will come pursued by each other
the lightnings will make geometry upon the firmament
the earth will be swelling like the grain in the water
and the plants will be diminished and successively they will disappear
we will remain here forever when the life will fail
to hold you fast in my arms
to hold me fast in your arms
here we will remain and in our future life
once we will have not where to go
once there is not a Paradise to contain us
once there is not a Hell worse than this
we will remain here and in our future life
and give our scattered conscience
to the always majestically fading life
the insane terror came to us from the silence's inhuman roads

SPIRITS OF THE DEAD

At the western mountains of Lamia valley a few days ago, we buried twenty-five english young men.

6 Mai 1941

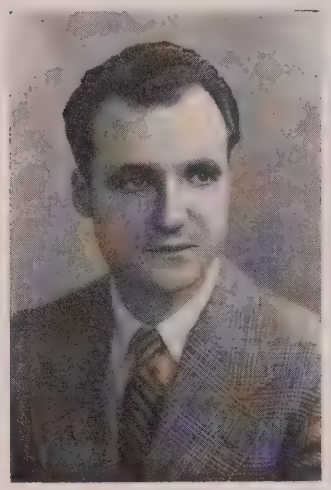
I caress your hair
your mother lies in my hand
your sisters lie in my handful's heat
your sweetheart weeps in my desperate caress
the priests says the mass in my voice

great Sun
in their dark ecstosy
guide them to the eternal nature's harmony
diffuse sea-light
sunbeams of greek serenity
in the pine tree's murmur which lull them
in the spring of the waters rolling in streams
the grecian earth plays its lyre
wedge it in their glass eyes
before the night travels them ot the fair England's mist

inebriation of heroism and beauty
vertigo of death
in a fist of iron and fire
the lovely bodies yes the bodies
the earth
the ashes
O holy nature forget them
O erotic tide lull them on your bosom
with a summer night's untold song
I hear from far the unheard bells
O Zephyr how can you kill the Hyacinths
royal phantasmagoria in my eyes and ears
lights and bells
lights and bells
upon your sunburned body I muse

Byron Brooke
you friendly spirits come
o Ariel come and bend upon those ecstatic eyes
Scotland's everlasting trees
o spread you shadow above their action's horizon
you hear the bells
the bells
the bells
I see King Bruce upon the lake's waters
and Robin Hood galloping
through the mediaeval castle's grassy yards
blow dream
blow fair and lovely England's dream.

GEORGE KANELLOS



George Canellos (Phoebus Delphis) of Delphi Greece, is not a stranger to Athene readers, since representative poems of his appeared in our last issue. A student of the eminent American writer the late George Cram Cook, from whom he learned English at Delphi, Canellos' book "Orgos Orgis" has been praised widely in Greece and by many European critics. "My Fatherland America" is a characteristic piece of work of this young Greek poet whose latest book has just reached us from Greece.

MY FATHERLAND AMERICA

TO MY FRIEND NORMA KARL

I sing of the great country
that I came to know from my teacher
George Gram Cook,
who died in my village.
I sing of the great country
with the lofty trees,
the wide meadows,
the broad, fertile farms,
with the great mountains and rivers.
I sing of the great country
with the deep "breath",
with the deep "breath",
with the robust arms anr hands,
the great furnaces and bridges
the tanned and calloused hands.—
My teacher George Gram Cook
sang to me on an ocarina
the song of love,
sang to me on an ocarina
the sweet songs of liberty.—
Below the arid rock of the Phaedriades
gushed forth the lyric fountain.
He made me walk in the footsteps of Apollo,
playing the lyre . . .
and at times the simple flute of the shepherd.
that Ancient Greece revived within him.
He placed me in the footsteps of Apollo,
wrote for me my first letters
to my friend Ruth.
He taught me his language, rugged, hard to speak.
All now know this;
there below Parnassus
lived George Gram Cook,
who made me love
liberty and life . . .
There below lived Cook
who made me love
Democracy and peace.—
Time has not forgotten him—(lying below the rocks.
When shall I make the trip,
of which Cook sang to me?
When shall I see my familiar mountains?
His turquoise Mississippi . . .
A new message
comes to me now from his sister Norma Karl.
The America of Whitman, of Cook
has not perished . . .
the America of Sanburg and of Markham.
A new message comes now,
to inflame again in me the unquenchable longing;
from the great heart of America,
from the roaring machines,
and the skyscrapers of the new world,
where life is crushed . . .
But I hear the message
that comes now from the warm loam of the earth,
which makes ready the seed for the future
of mankind.
From beyond the fertile farms
of the calloused hands,
of the persecuted,
from the all-lofty, gigantic mountains and the trees
of majectic pride;
from the broad rivers,
from the unenslaved worlds of Nature,
and outside the harsh laws of man;
from beyond the men of toil
and of patience with hard sinews;
there by th esweet banks of the Mississippi,
where George Gram Cook walked,
listening to the message of holy peace,
from the very ashes and flames of war;
men are returning from war,
men return from toil.
They have no hate or envy for anyone,
Men pass, greeting
one another like brothers.
Within their souls are beginning to sleep,
have now fallen asleep, the wild beasts . . .
My friend Norma Karl hears me,
in dreadful solitude.
My heart is full of love
for the land, that prepares in its womb
the new Christ.
Let men rejoice
for the land will bear the new Messiah.
The spirit of the Caesars shall be as dust.
The farms shall lift up souls to the light.
The hearts of all men are throbbing.
Let the bells of Washington
and the bells of the Kremlin
ring for the peace of the world,
Beside the banks of the Mississippi
and Niagara,
and below in the meadows and the farms
of the toiler, and within the factory,
let us all pray for peace!
As for me, I am summoned by my Fatherland America
which I learned to know from early childhood . . .
Like the note of the bird
may my song come close to her,
all fragrance and love from Greece
of Democracy and Liberty.
Hail, Great and Broad Land! . . .

GEORGE CANELLOS (Phoebus Delphis)
Athens 1948

Mme. TURLITAKI GREAT GREEK DRAMATIC SOPRANO ARRIVES IN AMERICA

Music lovers everywhere will be glad to hear that the renowed Greek dramatic soprano Mme. Tycha Turlitaki-Symeonidis is in America. She came to the United States a short time ago with her husband Dr. A. Symeonidis, the world famous scientist in the field of cancer research.

Mme. Turlitaki is expected to make a number of appearances in this country. As a matter of fact she has had already many calls to appear in concert and the musical world is anxiously awaiting to hear this famous singer whose career in Europe has been phenomenal.

Having received her initial training at the Conservatory of Athens, a fellowship sent her to Vienna which gave her the opportunity of fulfilling her voice training at a young age under the famous voice teacher Felicia Kaszowska. At the International Music contest in Vienna in 1933 she won first prize for the best voice. She was also given the first prize award by the Vienna Conservatory. These launched her in a brilliant career as a singer. As a permanent member of the Opera in Vienna and Berlin she sang leading roles in all the great opera houses of central Europe.

Her repertory includes all the famous roles of a dramatic soprano. She is a very popular Butterfly, Tosca, Aida, Amelia (in **Un Ballo in Maschera)** and Eleonora (in **La Forza del Destino).** She also sings Marina in **Boris Godounov** and Tatiana in **Eugene Onegin** with profound understanding of the Russian music and language. The superb quality of her voice and her excellent musical education have qualified her as one of the best Donna Anna's in Mozart's **Don Giovanni.**

Madame Turlitaki has also had a brilliant career as a concert and recital singer. She has sung under such prominent conductors as Jochum, Boehm, Knappertsbusch and others. She is well-known and beloved in Europe as a radio singer of operatic and classical music.

Her parents hail from the Greek town of Alatsata (Asia Minor).

The Story of Demetra Vaka

(CONTINUED FROM PREVIOUS ISSUE)

(EDITOR'S NOTE: We resume the autobiography of the late Demetra Vaka (Mrs. Kenneth Brown) famous American writer of Greek descent. We are indebted to Kenneth Brown for the corrected complete manuscript. Mr. Kenneth Brown a well known writer himself, has written for Athene a tremendously touching article about his wife some time ago).

CHAPTER VII

FACING REALITY—THE END OF MY CHILDHOOD

After finishing the books Achilles had given me, my father brought me a history of Russia, and explained many of its events as I read it.

On the first of September, he gave in to my pleading, and took me to the school on the island, supported by the Greek community. It was free to all, but the children who could afford it paid a **medjidiè** a year, which my father put into my hand.

Few children, perhaps, have entered a house of learning with anticipation like mine. What I expected it to do for me is hard to say. I suppose I thought the school would help me to emulate the wonderful people I met in books.

My father presented me to the principal, to whom I handed my big silver **medjidiè,** and he had a talk with her, while I joined the other pupils. On this first day the new pupils were assigned to their classes. Then we marched, several hundred of us, into the assembly room, made by folding back the doors of all the school rooms. We sang as we marched, returned to our own rooms, and the big doors were drawn back into place.

Each class-room had a high desk for the teacher, a map of the world, and a big blackboard on the wall. We sat on benches, with wide slanting boards in front of us, on which we wrote and laid our books. The teacher gave us slips of paper with a list of the books we were to buy; and two days later lessons began.

The way we studied, however, a few pages at a time, seemed to me silly, accustomed as I was to read a book through, once I started it. But arithmetic delighted me. I had never handled figures before, and adding them, dividing them, multiplying them was a fascinating game.

Probably I was graded at first by my size, for in a few days I was moved to a higher class, and a month later to another. Before the Christmas holidays, thanks to my father's preparation, I was moved again, and thus when I returned to school after the new year, my class consisted of girls fourteen and fifteen years old—and then I tasted human unkindness.

These big girls resented having me with them, partly because I looked even younger than I was, but above all because I loved to study, and knew my lessons better than they did. When called to the blackboard to work out a problem, I went right along without making mistakes. I loved arithmetic as much as I did history. Most of the girls made mistakes, and they began to hate me. Happily for me. when called to the blackboard to take dictation, I was worse than any of them. I was, and still am, a poor speller, and the Greek language is a diabolical one for the poor speller. The sound "e", for instance can be written in six ways: e, ei, oi, y, i, and eta, and I never knew which one to write.

At recess the girls would jeer at me, spelling out the words as I had written them on the blackboard. Their animosity was increased by the poor psychology of our teacher, who could call me up, to mortify a big firl, by having the smallest one give the correct answer. My life was hard to bear, and I debated whether it would not be wiser, when a girl failed, to say I did not know—or else to beg my father to take me out of the school.

A happy incident saved me. One day a girl who was a notoriously poor student was ordered to stay behind at the close of school and study. (I always had to wait until my father arrived on the boat from Constantinople.) This girl, instead of studying, put her arms on the desk and began to cry. I went over to her and with some fear said: "It's really quite easy to learn. Let me show you."

She raised her head: "Is there such a thing as an easy way?"

I nodded, and was busily showing her when my father called for me. After that another girl came to be helped, and soon several would stay behind and study with me. I became a sort of monitor, which I truly loved. They stopped tormenting me, and even vied with one another to link arms with me when we went our for our ten minutes' walk.

The unhappiness was lifted. What remained was the disappointment. I felt I was being "whittled into a carved column" very slowly. What I learned at school in a week, I could learn in an hour at home. My happiest hours were those I worked with my father. There were no libraries in Turkey, only some bookshops that sold novels; so my father sent to France for the books he wanted me to read, and one evening he told me he was planning to send me to Paris to study, when I was older.

In February I was eleven years old, and felt quite grown up. That winter was very severe, with cold and rain all the time, and my father seemed to feel the cold very much. In March he began to cough badly, though he reassured me: "April will soon be here to make me feel better."

One night I was awakened from sleep by Sophie, who put my dressing-gown on me and took me to my father's room. He was lying on his couch, still dressed, our doctor by him, holding his wrist, my mother in a chair, crying.

The doctor picked me up and placed me gently in my father's arms. He pressed me to him rather feebly. Still sodden with sleep, I put my arms around

his neck and my head on his breast, without realizing that he was seriously ill. In many ways I was a stupid child, living too much in my imagination; and, like spelling, the realities of life failed to stamp themselves on my mind.

I was awakened by the doctor lifting my father's arm fromm e, picking me up, and saying to my mother: "It's all over, now."

Two of the elders, wailing loudly, took me to my room. One stopped her wailing to say to the other: "I knew the end was near. He had too many hemorrhages lately." The other added: "That's the way this poor lamb will go some day."

At least I understood that my father was dead. I was to know other sorrows, but that first one was the most poignant. In bed, motionless, knowing I had lost all I loved best, I wondered where my father had gone. Death was such a non-understandable thing. Last night he had sat with me. He would never do so again.

For the next few days our house was filled with friends and relatives, with a lot of weeping and

DEMETRA VAKA

moaning. Dressed in black from head to foot, I was led to the coffin, two or htree times a day, where my father lay, serenely asleep, his hands folded on his breast, an ikon upon them. It comforted me to look at him, so peaceful and untroubled.

Without uttering any words I kept on talking to him, wanting to know why he had not taken me with him. Didn't he want me any more? Inside of me there was an ocean of tears, yet I shed not a single one, which made one of the elders remark that I was a heartless child.

After the funeral, and the departure of friends and relatives, our home became silent. My mother kept to her room, while the hours passed, vague and unreal. Yet somehow a bitter reality intruded into them, from words dropped by the elders, that men worked and made money, but that sometimes the women spent more than the men made, and debts accumulated.

Stunned, I even lost interest in my secret life, and I could not pray to God, for I had lost faith in Him. This questioning attitude toward God had started at Livadia, and now became acute. My religious instructor had told me that all was done by the will of God, who was omniscient, omnipotent, and omnipresent. I looked about my room to find out If He were there to notice how unhappy He had made me. At Livadia I had wondered why he should lavish so much money on those over-dressed, over-perfumed, over-jewelled women—and let the peasants die for want of bread. But I had questioned all that with my mind only. Now my heart was aching, and I was questioning His deed with all the misery that possessed me, when an elder came to tell me that my mother wanted me.

She was sitting on her bed, forlorn and bereft of courage. "There is a man downstairs who wants to see me. Tell him to go away. Tell him it is indecent to intrude upon my sorrow."

He was a well-dressed man, with very good manners. After I had given him the message he said: "I am very sorry to have to intrude upon your mother's sorrow, but I have no choice. I represent two clients."

"What have your clients to do with my mother?"

"You are too little to understand."

"I am little, but I shall understand if you will explain it to me."

"It would be better if you asked your mother on what day she could receive me."

"She doesn't want to see you. It will be better if you tell me, and I tell her."

Painstakingly he explained.

My childhood ended that day. I went up to my mother, and helped by my good memory, repeated to her everything he had said.

"Tell him to go away. Tell him your father hasn't grown cold in his grave, and it is horrid of him to bother me," and she began to weep.

"There is no use putting him off," I urged. "He will come again. You had better make an appointment to see him."

"What good would that do?"

"Haven't you any money to give him?"

"No, of course not. The only money your father left is tied up for your education—as if that were more important than I."

I went downstairs and said to the man: "You had better give me your address, and I will see what can be done."

He did so, and went away.

Sitting by my mother, I urged: "Mother, we'd better face everything together. Father always spoke to me as if I were grown up. Haven't you any money at all, at all"

"No."

"Then you will have to sell everything you have."

"Oh no, I cant do that. How could I live if I sold everything? Why not ask some of your fathers friends to help us?"

"That is exactly what my father would not want us to do."

We talked until I grasped the whole situation, and resolved no longer to strive for a romantic career, but to prepare myself to work like a man and earn money—the only resolution of my young days which I kept. Till then I had lived in a dream-world, and, as I have said, was in many ways a stupid child. The realities now forced me to face them, and I decided to go to Constantinople the next day and see my mother's cousin, who was a bishop.

In a little box I kept the money my father gave me from time to time. With this I went to the ticket office of the steamboat. Never having bought my own ticket, I did not know how much it cost, and I was afraid to ask the Turkish ticket-seller, lest, seeing me so small, he might charge more. Resolutely I put down a **medjidiè** and demanded a second-class ticket. By counitng the change I knew how much he had charged. On my return trip I did the same, and thus found that both had charged an equal sum. This was my first serious experience in handling money.

I told the bishop about the man who had called, and my suggestion that we sell everything to pay our creditors.

"But my child," he protested, "what you propose would kill your mother. She cannot alter her way of livivng."

"My father's death has already altered it."

He pondered a minute. "I will send for two of your father's friends, and discuss the matter with them. You will find books in my sitting-room to occupy you till lunch time."

We had luncheon from a tray in his sitting-room, and soon afterwards the friends arrived. I begged to be allowed to be present while they talked, and after some hesitation they permitted this. The bishop presented the whole situation, and ended: "I can give her so much a month. Can you two wipe out those debts?'

I asked to speak. Saturated in book-lore, I felt that we should act as heroes of books did. Selling our valuable to pay our creditors was demanded; and with the inexorable cruelty of a child, I insisted that my mother's comfort must be subordinated to this lofty standard.

After a lengthy discussion they agreed that to a certain extent I was right. Perhaps they were relieved at not having to shoulder our responsibilities. They were not wealthy, and had families of their own. I spent the night at the bishop's, and in the morning saw the man who represented the creditors. He brought out a ledger, and together we studied the figures. I told him our friends had said that his clients could not expect full payment, but only a percentage, depending upon the sale. This he agreed to.

That evening my mother at first opposed everything, but then she saw that she had no choice. Month after month, small as I was, I stood between my unhappy mother and the cold, moneyless world. By September everything was settled, and we began to live in a restricted scale where the word "money" constantly intruded, and would have been a menacing monster except for the bishop. Fortunately for my mother she was very devout, and found consolation in her religion—only now and then referring bitterly to the fund put aside by my father for my education.

"That, too, is the will of God, isn't it?" I asked one day. Since she was always bringing out God, I thought I might as well remind her of Him to my advantage, even though I could not use Him for my consolation. At this time I was reading Euripides, who suited my mood; and when he made Hecuba say to Andromache, who was imploring the gods: "Why call upon such weak things?" I felt she was right.

In those dark months I no longer could read Aeschylus, who had been my favorite. The sublimated exaltation of his plays represented the triumphant period of the Hellenes, when they had driven out the Persian hordes, and felt themselves matchless. Moreover, Aeschylus was attuned to his gods, while I felt far away from mine.

In September I returned to school, fearing that I should have to go through the torments of last year with new girls; for I excepted to drop back a class, having been out of school so long. But the

AN EARLY PRINT SHOWING YOUNG ATHLETIC KENNETH BROWN RIDING AN OLD TYPE BICYCLE

principal advised me to go on with my old class. Then I asked her whether, if I studied **very** hard, I might not jump still another class, in order to go to college the following year, and she decided that I could.

My sole purpose now was to prepare myself to become a money-earner, like a man. The principal helped me in every way, and lent me the supplementary books I needed.

Without the restraining hand of my father, work occupied all my waking hours, except when I went to Djimlah's. It was impossible to visit the house of a Turkish pasha, at that time, and remain in the world of reality. There I took off my working garb and plunged into the warm waters of luxury, where money-earning did not exist, and where one's desires were granted by magic.

CHAPTER VIII

LUXURY OR FREEDOM

Just before Christmas my studies were interrupted by severe typhoid fever. The doctor feared I might not pull through, and my mother had recourse to religion. She sent to the monastery on the highest summit of our island for the miraculous ikon of St. George of the bells, who had effected so

(Continued on Page 66)

The First Grecian of Grand Rapids

By C. J. LAMPOS

Poets and philosophers have urged the Good Life since the days of Homer, the Pythagoreans, and the Platonists, but few people are privileged to live it actually. This great privilege was enjoyed by Dr. Henry and Mrs. Cornelia Steketee Hulst of Grand Rapids, Michigan. I had the good fortune to spend a weekend at Mrs. Hulst's lovely home during October's bright, blue weather, and I caught a glimpse of the life that this brilliant, noble couple fashioned together for 59 years.

Dr. Hulst died in January of 1949 at the age of 89. He was a practicing physician who was much ahead of his time in his methods and his theories. He did original, vital research in x-ray and hypnotism, among other fields. His work in the development of x-ray gained national and international recognition. The roentgen diagnosis of tuberculosis probably owes more of its foundation to Henry Hulst than to any other American radiologist, in that he was the first to roentgenograph the chest in one second or less; and this without the relatively unsatisfactory intensifying screens of 1903. He was a leading spirit in organizations and exhibitions devoted to the advancement of the x-ray technique in this country, and his plates were also exhibited abroad. His writings appeared in many scientific journals. His colleagues often remarked that he could have made a much greater contribution to the field of hypnotism, particularly as an aid to therapy, but Dr. Hulst was a humanist who had many interests. Mrs. Hulst quotes him as saying that he never "worked" in his life; he threw his prodigious energies in his medical practice, his research, his civic responsibilities, his home, his friendships, and his hobbies with such enthusiasm and pleasure that he regarded his very long day as full of nothing but "play." Mrs. Hulst speaks with such devotion and spirit of her husband that repeatedly I was tempted to bow with reverence before this spectacle of the Good Life.

Now 84 years old and recently recovered from a broken hip, an old heart ailment, and eye difficulties dating back many years, Mrs. Hulst is as alert of mind and spirit as any person I have ever met. Her invitation for me to spend a week-end at her home contained the words "to discuss the Greek gods." We did that and more. Because of her interest in her husband's work, her interest in the work of their old and new friends, and her own deep, genuine humanism, she is keenly informed on an amazing range of subjects. She quotes poets of yore, scientists of today, and even popular radio commentators with equal facility. The geology and fruits of Michigan are as much an open book to her as the poems of Keats and Theocritus. She talks, but she asks questions and listens, too. She gives of her wisdom and poetry, but she eagerly accepts that of others. She is a dynamic refutation of the theory that the aged do not learn new things daily.

But her first intellectual love is Homer, Greek mythology, and Greece. ATHENE readers remember her as the author of PERSEUS AND THE GORGON, reviewed in these pages a couple of years ago, and the article OF ZEUS AND GLORIOUS APOLLO, which was the lead feature of our Summer 1949 issue. Both contained original and very significant interpretations. But such contributions have been a lifelong habit with Mrs. Hulst. Her beautiful book ST. GEORGE OF CAPPADOCIA, which was printed in England some 40 years ago, is still the finest on this Christian hero, and her book HOMER AND THE PROPHETS first revealed the meaning of the names in Homer, the high moral tone of his poems, and their amazing parallel with the OLD TESTAMENT. I do not intend to review her Homer book here, but I would like to second the opinion held by so many scholars and Homerists that it is one of the necessary keys to our understanding and love of that noblest of world poets.

Mrs. Hulst writes and speaks of Homer as though she had heard him actually recite his grand old epics. And in her heart, she has been hearing him all these years! She describes a recent radio broadcast on Homer by three university professors as "wooden", and she tells of another Homerist who puts his heart in his work. Mrs. Hulst herself is indeed a Homerist who puts her heart in her work. When she taught at the Grand Rapids High School, she and her pupils took up Homer not as a dead classic but as living drama. Parts were acted out by the young people, who spontaneously caught Mrs. Hulst's enthusiasm and love for the blind poet. She says that THE ODESSEY is full of the most beautiful ideals, especially of domestic life, and again and again she returns to its noble episodes and thoughts. Homer is obviously everyday fare to her, and it is quite fitting for her to speak of the Michigan sausage and beets that she serves for dinner in one breath and in the next resuscitate the meeting of Odysseus and Naussica. "The scene of Naussica washing clothes is one of the most beautiful ever written," she says, and her soft-spoken commentary brings it to life as a dozen professorial treaties could never do. Surely she can appreciate this picture of the Good Life in Homer because she has lived it herself. I was amused but not surprised when she interrupted this commentary and fetched one of her pressure cookers from the kitchen in order to show me how it works. She has a new, exciting interpretation of the House of Atreus and the curse which hounded it, and pray God that she will put her findings on paper in the near future.

Mrs. Hulst tells of her happy trip to Greece in 1929 and of the meaning of Greece. "Without Greece,' she asks, "where would Europe have been?"

She regrets not having heard the shepherds sing, but she tells of a Greek family sleeping on the floor as in the Homeric age. She is interested in the Greeks of America, too, and she tells of discussing the meaning of the name "Penelope" and other Greek matters with a Grand Rapids restaurateur. "Do you Greeks believe in St. George?" she asked him. "We all do, and I first,' the man replied, touching his heart. He added: "St. George is a fearful saint." He was so moved by her interest in Greek things that he searched among his treasures and presented her with a tiny, well-worn book of one of Plato's dialogues. "I have treasured that book in turn all these years," Mrs. Hulst concludes.

ATHENE keeps her informed on Greek community news apparently. "Are there many Greeks in Chicago that they can build such beautiful churches?" she asks. "Do they teach their children the Greek language and a love for Greek things?" I have always regretted that I can't read Greek without a dictionary." She thinks ATHENE "is a great credit to the Greeks of Chicago and to You people who put it out."

Mrs. Hulst describes herself as a "serious" person, but many times I heard her chuckle musically over some amusing incident in her life or in Homer. "In her life or in Homer"—truly, how closely knitted the two are! Homer is a potent force in her Good Life, and I was fascinated by her appreciation of his light moments as well as his great ideals. She knows and loves all of Homer, and her contribution to Classic studies has been to teach others, by her example and her conversation no less than by her writings, to know and love the whole poet. She feels so close to Homer and the Greeks that she speculates, half seriously and half amused, whether her maiden name "Steketee", which means "steadfast" in Greek, may not point to some Byzantine ancestry. "I wonder if a Greek by that name may not have fled to Europe after the fall of Constantinople?" she asks. Her family is of Dutch ancestry and has lived in the Holland and Grand Rapids areas of Michigan for a full century. When I commented on the loveliness of her Spanish style hame, its furnishings, and its locale, she quoted a poem which calls Michigan a place "where the gods of ancient Hellas trod."

Mrs. Hulst is a gracious hostess who ranks with the noblest of the Homeric queens. Her first words when I got out of the car were: "This is indeed a pleasure." She uttered them as she stood in her doorway, and for a moment I thought I was looking at a Homeric illustration. She was also kind enough to remark that she had never appreciated the serious, religious side of Sophocles until I pointed it out in a recent ATHENE review. She said that as though I had done her a great service, and that is the finest compliment I ever expect my writing to bring me. A gentle but important Classic scholar who has a large intellectual hospitality and a sweet personality, Mrs. Hulst is truly the first Grecian of Grand Rapids.

EROTHANATOPSIS

Better to have buried spring;
Even a child.
Then the sadness would be salt,
The grieving, wild.

Better to have fallen, hurt,
Mingling our blood;
Seen our torn limbs bitten free
Into the flood.

Better to have spent this day
Ravelling thread
Than in lying here upon
Our barren bed.

—C. HATSON

INVITATION WITH RESERVATIONS

Welcome the weary traveller
Into my lonely bed.
Far better than I sleep alone
That you should rest your drooping head
Beside my own.

Welcome to half my pillow,
The bedside radio.
But if my heart you want to share
Then I'm afraid you'll have to go.
That's mine alone.

—C. HATSON

INVOCATION

O TIME unconquerable that ceaseless rolls,
Do you so envy riches' power
And Fames' command and Beauty's thralls
That each is given but one short hour
As you roll on?

Among the clouds, from star to star,
O'er continents, o'er oceans deep,
Through kingdoms wide and nations far,
Burying the past in endless sleep,
Roll on, roll on.

O Time eternal roll on, roll on,
Crush pain and pleasure and regret,
Destroy ambition, bring the dawn
Of Hope, crush past and present, yet
Roll on and on.

How long, how long uncuerable one,
Who knoweth neither tears nor song,
Who brings the night, who brings the sun,
Who gives both death and life, how long
Will you roll on?

T. GIANAKOULIS

SONG

Eros has a million names.
The wise love to relate
How the troublesome imp aims
And hearts succumb to fate.
The naive too, are not blind
That Love will make them cry
Yet they go to him to find
A soothing lullaby.
Only the sceptic denies
To Eros thoughts divine.
Says he: Each time the imp sighs
Someone's soul he floods with lies,
And every time he counts nine
He is up to a new design.

DEMETRIOS A. MICHALAROS

Dr. A. Symeonides
at the laboratory

Voice of America Interviews World Famous Greek Scientist

DR. ALEXANDER SYMEONIDES DISCUSSES HIS MOMENTOUS DISCOVERY

The Public Health Service of the United States announced recently that the Greek scientist Doctor Alexander Symeonidis discovered the causes that produce eclampsia during the birth. According to the same announcement, the very important scientific work of the Greek doctor leads not only to the diagnosis of the causes, but also to the prevention of eclampsia, which brings death to thousands of women during pregnancy.

Dr. Alexander Symeonidis was born in Comotini of Thrace in the year 1909. He is an honor graduate and Doctor of the Medical School of the University of Athens. Ever since he was a medical student, he began his scientific researches at the Evangelismos laboratories under Professor Ioannis Katsaras, of whom he was a student and a close collaborator. Dr. Symeonidis is the first Greek Rockefeller Foundation Fellow from the Athens University. He was for five years a Research Associate at the Institute of Pathology of the University of Berlin in the prewar Germany. He came back to Greece in 1938 being appointed Director of the Pathology Department of the Hellenic Cancer Institute. He also served as deputy director of the laboratory of Pathological Anatomy of Evangelismos and taught at the Medical School of the Athens University. In 1947, he participated in the first post-war international congress of cancer in the United States, where he made the announcement of his researches that led to his present discovery. Since then, Dr. Symeonidis has remained in the United States, having been requested by the National Institute of Cancer to continue there his research work. Dr. Symeonidis is a well-known scientist over all the world especially in the field of cancer research. He has described during the war a phenomenon which was unknown until that time. This phenomenon with the name of "malnutritional gynecomastia" was presented by Dr. Symeonidis before a meeting of the American Pathologists in Chicago, Ill. last October. In the field of cancer research he has made very important contributions and has published a theory of cancer which has been substantiated by his own research work and the investigations of other scientists.

The Voice of America has today, July 30, 1949, the pleasure of presenting Dr. Symeonidis who will make a brief scientific announcement for the benefit of the medical world of Greece. But first, I will ask Dr. Symeonidis to answer one question.

AN INTERVIEW WITH DR. ALEXANDER SYMEONIDIS ON ECLAMPSIA — BROADCAST OVER THE RADIO ON THE "VOICE OF AMERICA" — July 30, 1949

ANNOUNCER: Dr. Symeonidis, the Public Health Service announcement says that your work serves as proof of the usefulness of international exchange of scientific means and knowledge. Would you kindly clarify this point?

SYMEONIDIS: With pleasure. I believe that the exchange of scientists and scientific knowledge is one of the best means of promotion of science. My scientific career has taught me that.

I had the chance to be the first Greek graduate of the University of Athens who was awarded a Rockefeller Institute scholarship. This scholarship gave me the means of higher studies in pre-war Germany. My five years of scientific work have opened broad horizons of scientific research. I gave the best part of what I gained to the Athens University, to Evangelismos Hospital and the Hellenic Institute of Cancer, which were the center of my scientific activities in Greece. I wish to believe that I have contributed to some extent to the promotion of true science in my country.

The warm reception that was reserved to me by the National Cancer Institute and the abundant means put at my disposal, together with the exchange of knowledge with my distinguished colleagues, have, I think, produced good results.

It is obvious, in this sense, the great amount of benefit that can be derived for science and mankind, from the exchange of scientists and scientific knowledge.

ANNOUNCER: Thanks for your explanation. And now you can have all the time for the development of your announcement to the medical world and the general public of your country regarding your work on eclampsia.

SYMEONIDIS: I have already accepted the invitation of the Voice of America to describe to the medical world and the Greek public, in general, the results of my research work. The Greek public is not for me an impersonal conception. It consists of a crowd of people dear to me, some of whom may be listening to me now: my mother, my relatives, my reverend teachers, my dear friends, my colleagues, my aides and students, the Greek public in general, which is always so close to my heart and which, I know, is so eager for knowledge. Because of the fact that I address myself to such a broad audience, I will try to be as explicit as possible regarding my research work that led to the production of an eclampsia-like condition in rats.

Attempts to produce eclampsia in experimental animals have been made for many years. The production of this disease experimentally would be a basis for conclusive studies, of the cause and means for therapy of eclampsia. A high percentage of death in humans during pregnancy is due to eclampsia. The disease has a dramatic onset and strikes a preponderance of women who are becoming mothers for the first time. Obviously, the interest of the public, and especially of the scientists, is great, because this terrible disease has been pestering the thoughts and minds of the medical world for generations.

Here is briefly the story of my work. The work of my scientific life has been essentially the research of cancer. During the last ten years, I have been busying with experimental research, which has its basis in my theory of cancer, with which I believe the medical world of Greece is familiar. A part of this investigation was conducted with hormones and one of them is progesterone. This hormone is produced in the ovaries and has an important part in pregnancy. My initial experiments were conducted at the laboratory of the Hellenic Institute of Cancer, at the time I was its director. I had noticed at that time, that high doses of progesterone injected into mice in late pregnancy caused death of the embroys and also death in a high percentage of the mothers. The surviving animals developed cancer in the breast. War and the ensuing conditions did not allow me to continue my experiments. Here, at the National Cancer Institute and with all the abundance of technical means, I was able to investigate, among others, the problem that had been left unsolved, viz the causes of death of the pregnant animals after the injections of progesterone. Long and complicated investigations were required for the solution of the problem. I have repeated these experiments with rats of inbred strain. Animals after the injections of progesterone and the appearance of illness showed almuminuria, azotemia and high blood pressure. For those that are not experts, I will mention that there are delicate instruments whereby the measuring of blood pressure in rats can be effected.

Some of the animals died in a comatose condition. After autopsy and microscopic examination, the liver, the kidneys, the placentas and other organs possessed lesions which had the characteristics features of eclampsia. The symptoms previously mentioned are typical symptoms of eclampsia. In addition to these findings and the fact that this eclamptic syndrone could be induced only in pregnant animals and only in late pregnancy, emphasizes the resemblance between this experimental and human eclampsia.

These findings bring forth a great number of problems concerning the complicated actions and reactions of hormones, which play such a great role in our lives and dominate pregnancy. I cannot elaborate. We are pursuing our investigations regarding the whole problem, and any announcement made now, concerning the experiments of therapy, would be premature.

The final removal of such a great danger from the women at the best moment of their life, would certainly be another triumph of the medical science.

But my main work still remains the problem of cancer. I hope that some other time I may be given the chance to expose the results of my work in connection with this problem. Tonight, I would like to mention only the fact that an extensive research work is going on at the National Cancer Institute. The Institute is the biggest of its kind in the United States and, I believe, in the whole world.

The immense latitude and longitude of the problem of cancer, is being investigated from all sides. Distinguished scientists from other countries have been invited to participate in the work for a length of time, and exchange their knowledge with American scientists, who have achieved a colossal job in the investigation of cancer. In the warm atmosphere that is the characteristic of every center of a scientific community, a great task is being accomplished.

Medical science is in the midst of a great creative period. We are considered lucky to exist and witness such a gigantic effort of science. A great structure is being erected, in which each one of us adds a stone, big or small. Broad avenues have been opened to the research of cancer and let us hope that the day is not too far away when success will crown the greatest effort that was ever made collectively by science. And that happy day not only means the riddance of mankind of the worst calamity that it has ever known, but will also supply humanity with a fine example of international scientific cooperation, which, I hope, will make humans not only happier, but also better.

ANNOUNCER: Thank you, Dr. Symeonidis. Ladies and gentlemen, you have heard an announcement by Dr. Symeonidis on his successful experiments on eclampsia.

GREEK MEDICINE

By VIRGINIE A. STEPONATE

On the occasion of Hippocrates week which was proclaimed in Chicago by the Mayor as a signal honor to the famous Hippocraticist the Greek scientist Skevos Zervos, we received the following manuscript on Greek medicine. About Skevos Zervos, his visit to America and his work we shall deal extensively in a forthcoming issue).

January of 1949 marked the 100th anniversary of the first woman Dr. to be graduated from a medical college—Elizabeth Blackwell—indeed, the first woman Dr. in **any** country in the world!

Going back further than one hundred years brings us to the realization that there weren't too many male physicians before the turn of the century either and certainly today we still do not have an over-abundance. However the art of healing and the general principles of science date back many centuries. One of the earliest of these was that of the Greeks (1000-400 B. C.).

The Greeks did pioneer work in science. One of them suggested what we know now as the atomic theory of the composition of all things; and the great Aristotle fathered the science of Biology. The Father of Medicine, Hippocrates, studied the human body scientifically and refuted "magic remedies" and "legendary cures". So high were his ideals for the medical profession that today Drs. will swear to follow the principles laid down in the Hippocratic Oath. This Oath was the basis of the Nightingale Pledge which students graduating from many schools of nursing still recite.

Ancient Greece attained a high degree of culture. The Hellenistic period in science surpassed the achievements of the earlier Greeks. Most famous of the Hellenistic cities was Alexandria, in Egypt, which had wide streets and boulevards, a beautiful museum housing a library with the equivalent of 750,000 of our modern books, and a famous lighthouse (400 feet high).

An outstanding Greek thinker who preceded the Hellenistic Period was Aristotle! Some modern men of learning believe his was the most brilliant mind in history and he was known to have studied all fields of knowledge in his day. Aristotle felt that the secret of happiness was—(and is to this day)—moderation in all things. "Too much food was just as harmful as too little; too much work was just as bad as too little." And so you see this renowned Greek who lived centuries ago thought much as we do today; only today we give such names as: obesity, cholecystitis, chronic alcoholism, cirrhosis of the liver, T. B., duodenal and peptic ulcers, and the like, to the disastrous consequences of excessive eating, drinking, and over-work!

Aristotle had studied under Plato for twenty years; and Plato was more famous than **his** teacher, Socrates.

Socrates had maintained that, one "lived under self-criticism guided by intelligence." To Socrates the admission of ignorance was the first step in acquiring wisdom. "Know thyself!"

The way had thus been paved for the coming of Hippocrates, our Father of Medicine. (460 B. C.) . . .

To the Greeks Apollo was the god of health and his son Asklepios, called "The Blameless Surgeon", was the bearer of the staff of the traveler, entwined with the serpent of wisdom used today by the medical profession in the caduceus. The god Asklepios may well have been a beloved human physician deified for his services in life. The Greeks in general had achieved a wise simplicity of life.

At this time an institution that provided care for the sick in Greece bore the name **xenodochion** which later became the hospice of the early church. (Originally the **xenodochion** was built as a lodging house.) . . . There was also the **iatrion** which was similar to a dispensary and to this establishment came the ambulatory sick for medical advice.

There was an inter-relationship between religion, medicine, and nursing in ancient Greece and the temples devoted to the worship of Asklepios were the main centers of medical work.

The one bad feature of Greek medical thinkers in that otherwise cultured age was that the Greeks constantly strove for a physical perfection and this prohibited the marring of the body by dissection and of course prevented their obtaining a vast amount of knowledge they would have gained had this not been so. The striving for physical perfection was exemplified by the Olympian games every fourth year (from the year 776 B. C.) consisting of international athletic games . . .

The priests of the Asklepian temples shared their wisdom with certain selected students. They had formed a sort of medical school. By 500 B. C. these priests practiced in the **xenodochions,** the **iatrions** and in certain temples of Asklepios.

Epidauros outside of Athens was a temple of Asklepios which assumed the character of a health center offering places of worship, hotels, libraries, gymnasia, a stadium, a theater, and a hospital. Admitted patients were not given any physical examination up until the time of Hippocrates. They were merely bathed, clad in white garments and given a place to sleep. They might later be given warm baths, massage, inunctions, catharsis, or blood letting, and a regulation of the diet along with other hygenic measures . . . When a patient went home he invariably left a metal model of that part of his body which he had asked the physicians to cure. Often a votive tablet (of stone-ivory-wood, all covered with wax) would be inscribed with a story of the case and treatments affording relief so that succeeding generations of physicians might study them.

Then along came Hippocrates and there began a change from empiric to scientific methods!

Hippocrates was the son of a priest-physician, grew up in a medical atmosphere but unlike his

(Continued on Page 71)

BOOKS By C. J. LAMPOS

THE LATE JANE ADDAMS "IS STILL" AT HULL HOUSE

"You've heard of Jane Addams?" I asked my father.

He was gravely ill, actually struggling for his breath as he reclined bundled in his armchair. But my words caused him to look up indignantly.

"When we were first married," he waved toward the kitchen where my mother was busy with the dinner, "I was president of a club of immigrants, and one day I went to Hull House to arrange a meeting. She was very interested in us and helped us."

"Well, she died yesterday," I said.

I thought my father had failed to hear me. but after a while, he murmured slowly:

"She was a great woman . . . a saint . . ."

I sat tense, for that very week I was reading her book TWENTY YEARS AT HULL HOUSE. I was excited by the news of her death and the fact, though he had never mentioned it before, that my father had known her personally. That was thirteen years and some months ago, but I now remember my feelings keenly because a few days later my father died, too.

Court Entrance, Hull-House

The years passed, and in 1942 I was president of a club. As our meetings in a park fieldhouse were proving dull and poorly attended, I suggested having supper-meetings and tours at various historic spots. My first choice, of course, was Hull House, and I dropped in there one afternoon to make the arrangements.

As I climbed the outer stairs and entered the dark shadows of that old building, I was struck by the thought: "There's someone here whom I know, whom I love."

I saw no one in the foyer, and I walked up to the large portrait of Jane Addams. As I was studying it, I heard a slight noise and turned around. A young, pretty colored girl stood behind the switchboard; apparently she had been there watching me all the time. When she asked whom I wished to see, I had to reconsider and stop myself from saying: "Miss Addams"

Twenty-eight of our members came to the dinner, and later we toured the building's art and meeting rooms. Everyone admired the old furniture, decorations, paintings, plates, etc. But I thought: "Were these things old when my father was here? That was, oh, about 1902, or exactly forty years ago. Strange, that I should be going back to my father's early haunts."

After the tour, one of the girls in our group invited me to her house for ice cream. She was so lovely and bright and friendly that we were sweethearts for the two happiest years of my life.

Last year another group of us, desperate for a free, congenial meeting-place, began meeting periodically at Hull House. And every time I go there, I sense the presence of someone whom I have never met in person but whom I have been in contact with for these many years. The records say that Jane Addams died in 1935, but death isn't a removal from this world of those whose influence on the living is so great and so direct as hers.

I talked to a new friend about Hull House, and she expressed a wish to see it. We went there recently, and while the girl was examining the old commodes, dishes, and silverware throughout the premises and a one-man show of new, impressive paintings in the main gallery room, I seemed to hear a voice saying to me:

"I shall be alive, young man, I shall be here so long as men strive with their minds and hearts and souls, with all they have, for justice, brotherhood, and peace."

THE VALUE OF FREE MEN

Another bonus or unsolicited book comes from California. It is PARTY POLITICS IN THE AGE OF CAESAR by Lily Ross Taylor (Univrsity of California Press, Berkeley, Calif., 1949, 255 pp., $3.50). It deals with the bitter partisan strife of the final twenty years of the Roman Republic (70 to 50 B.C.), showing how the authority of the senate upheld by the controlling bloc of nobles clashed with the rights of the people maintained by tribunes and the men who sponsored them and how men of both factions used every political trick—patronage, favors, elections, vote delivering, religion, and private armies—to gain power.

Professor Taylor concludes that it was the nobles who lost their liberty after Caesar's triumph, for the people merely passed from the domination of an oligarchy to the domination of a monarch.

Though this study is one of the fascinating, well-documented, and beautifully printed Sather Classical Lectures series and contains

a most vital lesson for the world of today, it is somewhat outside the province of our department. We were more interested in seeking information on the Roman attitude toward the Greeks of that era. These Roman leaders were all schooled in Greek language, history, and politics, most of them being educated by Greek teachers at home or in the schools of Greece proper. Cicero was particularly an ardent Grecian, but Professor Taylor quotes him as saying of Marcus Cato's abilities: "All this is acquired by Greek training. But virtue, vigilance, industry do not exist among the Greeks. Do you suppose that through precepts of men who in indolence have lost their liberty a government can be maintained?"

The Greeks were the intellectuals of that time, the thinkers and the schoolmasters, but the Romans looked down on them with contempt because they were not free men. This, too, is a most vital moral for us today.

THE CRITICS PICK THEM

Since the beginning of anthologies the selections have been based on the judgment of the editor or editors, but there is an anthology on the market today which uses an entirely new method. This has led Allen Tate to call it "the first radically new idea for an anthology in the last 100 years" and H. L. Mencken to remark that it is "the most original ever printed." It is THE LIMITS OF ART: Poetry and Prose Chosen by Ancient and Modern Critics, Collected and Edited by Huntington Cairns (Pantheon Books, New York, 1948, 1473 pp., $6.50).

"This work presents selections of poetry and prose that have been held by competent critics to touch, in one way or another, the limits of art," Mr. Cairns declares. "That is to say, the selections have been pronounced perfect or the greatest of their kind." His starting point is neither the poet or the poem, but the critic. He doesn't include the work of a recognized writer unless in the considered judgment of a responsible critic it is, in some sense, superlative.

For instance, after a famous passage from THE ILIAD the editor quotes Maurice Baring: "There is nothing more moving in literature than the speeches of Thetis to Achilles her son; she knowing what his doom is to be." Another Homeric selection is the single line: "Even as the generations of leaves, so are also those of men." Of this Semonides says: "One thing most beautiful was uttered by the man of Chios." Then there is the one-line poem of Sappho's: "I loved thee once, Atthis, long ago." On this Maurice Baring comments: "There is no sadder poem." Mr. Cairns follows this method, often giving the original as well as the translation, throughout the book.

Though this is an anthology of world letters, it comes within the scope of ATHENE'S book department for several reasons. First of all, over 200 pages are on Greek poetry and prose. Then, too, its philosophy of criticism is based on the old Greek theories of art. Its very title is borrowed from the Greek Anthology, and the editor explains that it suggests "both the idea of perfection and the idea of greatness, a distinction recognized long ago by Longinus, when he remarked on the difference between the flawless and the sublime." Mr. Cairns also commends Aristotle's conception that a poem is perfect when it cannot be added to or subtracted from and Longinus' view that a poem is great when it transports or overwhelms the reader. Finally, he cites the further limit, "the requirement discussed by Aristotle, that art must discover the universal, that which is enduring and essental."

Needless to say, this is not only an extremely important anthoolgy which is full of priceless masterpieces and their evaluations, but it is also a most thought-provoking book.

THE FIRST GREAT SCIENTIST

The world is so dazzled by the Greek achievements in art, letters, and patriotism that it often forgets the no less remarkable Greek achievements in virtually every science known to us today. It is understandable, of course, that the victory of Marathon, the martyrdom of Socrates, and the Venus of Milo are more striking events to most of us than the heliocentric hypothesis of Aristarchus (which wasn't appreciated in its own day either). A recent volume that sets this record right is A SOURCE BOOK IN GREEK SCIENCE by Morris R. Cohen and I. E. Drabkin (McGraw-Hill Book Co., New York, 1948, 579 pp., $9.00).

"The notion that natural science began in the seventeenth century with Bacon, Galileo, and Descartes, or perhaps in the sixteenth with Copernicus, and that the Greeks were mere speculators and the medieval thinkers all sunk in theology and superstition is not merely an established error; it has become a basic dogma of modernistic philosophy and is even shared by some professional historians," declare the editors. And they proceed to give us some of the most significant passages in what remains to us of Greek writings in science, including Latin contributions that reflect Greek methods and ideas.

First comes a section on mathematics, for "the Greeks achieved greater success in pure mathematics than in any other branch of science." Then follow sections on astronomy and mathematical geography, physics (mechanics, optics, acoustics and musical theory, and applied mechanics), chemistry, geology and meteorology, biology (zoology and botany), medicine, and psychology. Biographical, explanatory, or corrective notes proceed or follow every selection.

The result is not only a picture of the whole field of Greek scientific achievement over a period of about a thousand years, but also one of the most important volumes on the contribution of the Greeks to modern civilization to appear in many years. Far from being a tome of quaint, forgotten lore, as modernists may suspect at the outset, it is a vital, fascinating source book for students and book-lovers alike in the foundation of modern science and humanism.

Part of a series of source books in the history of the sciences issued by one of the most practical publishing firms in America, this book fills such a big gap that we are stunned by the fact that Grecians and scientists have been without it for so long.

FROM THE PERSIAN VIEWPOINT

It is entirely inadequate as well as highly pretentious to attempt to review in 400 words a book which is the result of a lifetime of work. This is our reaction to A. T. Olmstead's THE HISTORY OF THE PERSIAN EMPIRE (University of Chicago Press, Chicago, Illinois, 1948, 568 pp., 70 plates, $10.00). We would prefer merely to call attention to this great treasure and run for cover, but there are several points of particular interest to ATHENE readers.

"When Cyrus entered Babdylon in 539 B. C.," Professor Olmstead begins, "the world was old." This comes as a shock to students of Greek things, surrounded as they are by an always new and awakening world. It is even more of a shock to learn that the brave, new Greek world sprang in many ways out of the old, barbarous world of the Near East. It has been only within the last few decades that historians have been able to present the Near East and especially the mighty Persian Empire in a radically different and far more favorable light than that thrust upon us over the centuries by the chest-thumping Greeks.

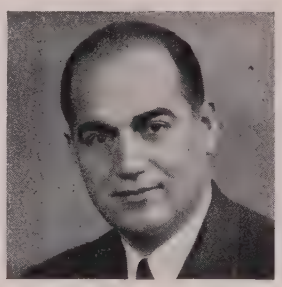
As Professor Olmstead reveals time and again, the Persians were by no means chumps of Greek wiles. On the contrary,

(Continued on Page 43)

New York

By

JOHN BELASCO



SUCCESSFUL LACONIAN: It seems that Brooklyn has been the home of more successful Spartans and Laconians than any other city of the United States. John Georgiou Apostolakis, the subject of our inquiry this time is a Laconian and his is a life full of interest that has won the respect of his friends and the community in which he lives.

Apostolakis is a native of Katavothra, Laconia, Greece, and he came to America in 1920, a considerably late date for an immigrant. He had a fair schooling before coming over, and having some one to receive him upon arrival, he did not have to go through the exasperating experiences of former immigrants who had to find their way all alone having no one to depend upon for guidance so to speak.

But even though Apostolakis was introduced to the candy business via his uncles, the Dorros Bros., he did not stay put, but on the contrary he kept his mind open, for opportunities and opportunities were not long in coming his way, even though it does seem now that a keen and judicious mind like Apostolakis' would have gone far no matter what the odds.

JOHN APOSTOLAKIS

At any rate come the depression we find John gambling his nine years earnings on a new idea . . . indeed the "Clever Idea Corporation" was born then. What is the "Clever Idea Corporation"? It is a four floor factory, located at 177 Concord St., Brooklyn, which manufactures party and dinner favors such as masks, hats and souvenirs, the interesting and funny things we buy around Halloween time, New Year's Eve and on countless other occasions. It was not easy sailing at first. For the first few years business was tough, and customers had to be scared up some how. But the resourceful Laconian would not be cowed. Because the early bird gets the worm, he went after the business himself calling on the trade, till finally the tottering business was established on a sound foundation. Today the "Clever Idea Corporation" claims among its customers 5 and 10 cent chain stores and other high class establishments all over the country. John Apostolakis not only saved his business during the depression, but made it the biggest of its kind in the world, with hundreds of workers working in his factory which turns out items that are in great demand all over.

In 1935 he met the future Mrs. Apostolakis who at that time was vacationing East. She is from the South, nee Evangelia Labropoulou, daughter of Mr. and Mrs. James Labropoulos of Charlotte, S. C. Her father was called the king of restaurants of the South as he owned a chain of 72 restaurants before he died. The John Apostolakis' have two fine boys who attend the Vedova school at Tarrytown, N. Y. Their newly built house, pictured here, at the exclusive residential section of Shore Road at 83rd St.

(S. LA SUSSA — Architect)

faces majestic Staten Island. It is a modernistic house and bespeaks well of the fine taste of the occupants, especially the lady of the house.

Mr. and Mrs. Apostolakis belong to several charity clubs and societies, and they are actively interested in St. Constantine's, the largest Greek Orthodox church in Brooklyn.

TO ATHENE READERS
IN NEW YORK
AND THE
EASTERN STATES

MERRY CHRISTMAS

and

A HAPPY NEW YEAR

from

JOHN BELASCO

Greek American Veterans Association

Americans of Hellenic descent residing in the Eastern section of the United States are recognizing more and more every day, the growing influence and prestige of a young organization that has rapidly advanced until it has now attained full maturity.

THE GREEK AMERICAN VETERANS ASSOCIATION, having its National Headquarters in the city of New York, was originally conceived in the spring of 1946. A group of young Greek American veterans of the community of the church of the Three Hierarchae, Brooklyn, New York, recognized the vital need for unified action by American veterans of Hellenic descent to attain certain purposes and objects which, to quote from the Preamble of its Constitution, are as follows:

"We Americans bound together by a common heritage and by our experiences in the wars, associate ourselves and establish as a concrete representation of our mutual desires and purposes the GREEK AMERICAN VETERANS ASSOCIATION.

"We dedicate ourselves to the ideals and principles of justice, equality, and fairness and to the principles enunciated in the constitution of the United States of America.

"We shall foster and perpetuate the best of culture, customs, and traditions of the Hellenes that have been passed down to us from our forefathers through the ages.

"We pledge ourselves to the preservation of peace and the practice of tolerance among men of good will; to the harmonious understanding between ourselves and others; to mutual assistance; to active participation in civic affairs; and to generous cooperation with our communities for the betterment of the society in which we live.

"We therefore join together to pursue this noble course; to revive past comradeships; to stimulate the spirit of good fellowship; and to preserve the memories of our associations in the past World Wars."

The membership grew at a tremendously rapid pace, and shortly thereafter Post No. 2 was formed with headquarters in the St. Constantine Church, Brooklyn, N. Y. In rapid succession Post No. 3, located in the Kimisis Theotokou Church, Post No. 4 with headquarters in the Holy Trinity Cathedral, New York City, and Post No. 5 in Atlanta, Georgia, were formed. To-date, the membership strength of the organization has well passed the 600 mark, and several new Posts are in the process of formation.

In March, 1949, through the mutual co-operation of the constituent Posts, the First National Convention was convoked. This convocation was comprised of ten delegates from each Post, and their principal responsibility was to undertake to draft a new constitution, embracing the same original principles that inspired the formation of the association, yet broadened in scope to encompass a National Body, representative of all posts, with commensurate rights and powers. This undertaking was successfully consummated, and was followed by the election of the first National officers of the G.A.V.A. Nicholas J. Stevason, a lawyer of New York City was elected National Commander; Peter Georgopoulos, National Senior Vice-Commander; Kyrie Callas, National Jr. Vice-Commander; Sam J. Coelsi, Adjutant General; Nicholas Coffinas, Nat'l Judge Advocate; Nicholas Pallas, Nat'l Finance Officer; eter Rousseas, Inspector General; Dr. Fred Valergakis, Surgeon General; Zachary Geaneas, Nat'l Sergeant-at-arms; Anthony J. Petkoson, Nat'l Chaplain.

N. J. STEVASON

Commander Stevason has declared that the National Executive Committee, comprised of capable, energetic and progressive young men, had formulated a program which brought such splendid results that the progress and expansion of the G.A.V.A. has been implemented. Each post concentrates its activity to the Community in which it is located, and the constructive and beneficial contributions each post extended has reflected credit and honor on the association.

Last year a school program was inaugurated, and was sub-divided into English and Greek sections. The Posts undertook the responsibility individually, and enrollment in all classes was substantial. The English section was mainly comprised of parents of G.A.V.A. members, and at graduation time after each of the four month periods, several hundred men and women emerged greatly improved in their knowledge of the English language. The Greek School sponsored by the Posts of the G.A.V.A., has also been well received, and classes are made up generally of members, their wives and families.

Recently Memorial Post No. 1, in co-operation with the Church of the Three Hierarchaes sponsored Boy Scout Troop No. 531. This has proven very successful as evidenced by the present membership of the Troop, which is now 35. The other posts, following this example have laid the ground-work for the formation of similar Boy Scout Troops.

Fund raising campaigns through the sponsorship of numerous dances, balls, and in the past summer, of a Boat-Ride up the Hudson River, have been successfully undertaken for the purpose of executing the Hospitalized Veterans program of the associations. The Hospitalized Veterans Committee has been constantly active, making visitations to hospital, extending gifts and packages, and arranging for outings to provide entertainment for the less fortunate boys who are handicapped. (Continued on Page 66)

Byzantine Art in America

CONSTANTINE TRIANTAPHYLLOS, THE ARTIST WITH AN ASSISTANT

The above mural represents the "Apostolikon" and the "Platytera" that is the Madonna executed by the well known painter of Byzantine ikons, Constantine Triantaphyllos, at the St. Nicholas Church, Chicago, Ill.

It is one of the best examples of Byzantine Hagiography in America, and we learn that the artist will do some more works in the same church soon.

St. Nicholas Church in the Windy City which was designed by the noted architect Peter E. Camburas, is one of the most beautiful churches in Chicago. The Rev. Daniel Gambriles, pastor of St. Nicholas is to be congratulated, since he is personally responsible for the erection of this representative Byzantine shrine in Chicago. Rev. Gambriles is without doubt one of the best Greek Orthdox Clerics in America, and St. Nicholas church is practically his own personal achievement.

If the above mural is a sample then the painting sequence and decoration that is to come will be worthy of the traditions of the church and the delicate tastes of the congregaion.

PORTRAIT OF MR. FRED H. HEGGERSON

President of Union Carbide and Carbon Corporation
by the well known Greek-American artist THEODORE PSAROPOULOS

Sterea Hellas Federation Convenes In Detroit

NEWLY ELECTED OFFICERS AND BOARD OF DIRECTORS OF THE STEREA HELLAS FEDERATION OF AMERICA

(L. to R.) JOHN LIASKOS, Governor Western States; SPYROS TZIVAS, Gov. Eastern States; CONSTANTINE PAPADEMETRIOU, (Pappas) of Chicago, re-elected National President of the Federation; REV. DANIEL GAMBRILES, former National President; GEORGE LYTRAS, National Vice-President; REV. DEMETRIOS PAPANTONIOU, National Secretary; AVGERINOS SOUFRAS, Legal Adviser of the Federation; and JOHN ANT. KOUTROUKES, Governor Mid-West States.

The Fifth National Convention of the Sterea Hellas Federation in Detroit, Michigan this year was a signal success. Constantine Pappas of Chicago, was re-elected national president. All the newly elected officers are men of standing in their community, and the Federation itself has been active on a wide front of activities, social and patriotic.

The Sterea Hellas Federation is dedicated to uphold the laws and to teach the principles of the United States government. It observes the traditions of the Greek Orthodox church and of Hellenic culture. Rev. Daniel Gambriles, one of the founders of the Federation, is noted for his patriotic background.

Peter E. Camburas, Architect

HOUSTON GREEKS TO ERECT BYZANTINE TEMPLE

The above group of buildings will soon rise at Yoakum, Herald and Kipling Sts., Houston, Texas. They include a spacious Greek Orthodox Church, a parochial school and a community hall. When completed the church will be a show place in the southwest where edifices built in the best Byzantine traditional style are rare. Houston Greeks are among the most progressive in the Southwest. George P. Kelly, prominent Houston business man is president of the Greek community. James Pappas of Pappas Refrigeration is vice-president. The Rev. S. H. Haginas is the pastor.

BOOKS

(Continued from Page 37)

it was the Greeks who were the perennial suckers of Persian diplomacy. From their very first clash with the Greeks, the Persians knew the score. They learned that the Greeks were excellent fighters, clever and well armed, and worthy of incorporation into their own armies, but they also learned that the Greek city-states were so jealous of one another that they were incapable of united action, that there were class divisions within each city-state, and that friends of Persia could be made with cash or the promise of power. Thus, the Persians invariably had two strikes against the Greeks and long ruled much of the Greek world by playing city against city and class against class. Professor Olmstead shows us that the Persians really lost in Greece because of a series of unexpected blunders.

For many years a guiding spirit at the Oriental Institute of the University of Chicago, Professor Olmstead died before this book went to print. It is a magnificent memorial, for it gives us a new as well as complete picture of Persian rule and life from Cyrus to Alexander, to his huge abilities as an Orientalist and historian. It is also a "must" for all school, public, and personal libraries.

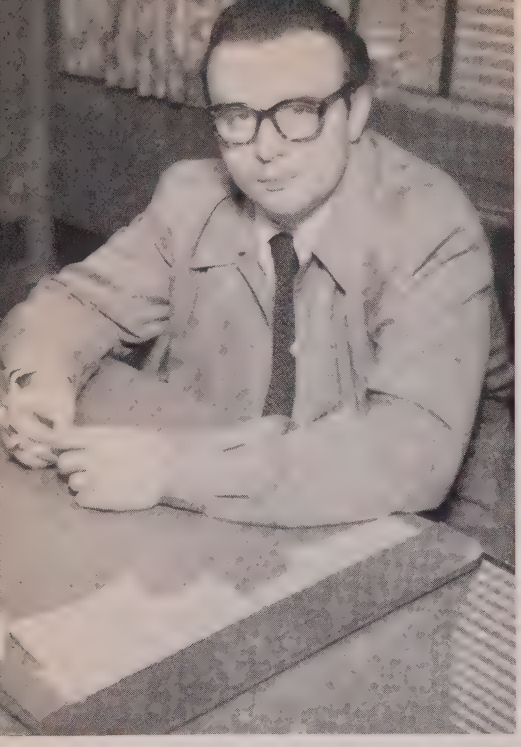
AN IDEA-SPREADER

A university life reacts on an intellect according to the man's particular substance. The routine mind reproduces a stereotyped, dull thesis that promptly becomes a dust-collector, while the keen, original mind brings forth something new and vital that sets off a continnous wave of reaction on other minds. In the latter category is the thesis of Constantine Cavarnos, A DIALOGUE BETWEEN BERGSON, ARISTOTLE, AND PHILOLOGOS (Cambridge, Mass., 1949, 60 pp., Paper.)

John Wild, Professor of Philosophy at Harvard University and well-known reviewer of philosophy and Greek books, declares in a very warm "Preface" that this little book "deserves a wide audience." I second that motion. In a nutshell, it is a discussion of the theory of knowledge and the theory of life, and its interplay of thought from three points of view is so refreshing and stimulating that the reader feels as though he is sitting in the same room with the protagonists. Unlike the routine dust-collecting thesis, this one is a rariry that is a spreader of ideas.

Mr. Cavarnos is now a university teacher himself and a credit to Greek-American letters. ATHENE Magazine congratulates him and wishes him good teaching and writing.

(This book costs 75c. Those who want to procure it should write to Prof. Constantine Cavarnos, Department of Philosophy, The University of North Carolina, Chapel Hill, N. C.).



CHRIS CARSON, the Man Behind Chicago's Peter Pan

This is the story of an idea. And the human dynamo who put over the idea. If you live in Chicago, or if you have visited the Windy City recently, you probably know about the Peter Pan Snack Shops.

What perhaps you don't know is the story, the human interest story that lies behind the development of these stores into something new and something successful.

It all goes back to 1946 . . . that's not so long ago. But in reality we should go back to 1942, for it was then that Chris Carson had his first experience with the Restaurant business.

In 1942 Mr. and Mrs. Chris Carson opened a school store, which they called the Amundsen Grill because it was opposite Amundsen High School. There Chris started to learn the restaurant business to the tune of a hamburger sandwich for 7 cents and hot dogs for a nickel. His wife, the former Patricia Boolookas, whom he had met and married at 19, (he is 32 now) while attending college, encouraged him and assisted him in the venture. These two young people stayed and worked there for a year, and then Chris bought what he calls "a real restaurant" which he named the Toasty Shop Restaurant. The jump from the 7 cent hamburger to "a real restaurant" business was not the usual thing, but then neither was Carson "the usual" person as subsequent events were to prove. At anly rate he went into the kitchen, determined to enrich his meager beginnings as a restaurant man by learning to be a cook, while Mrs. Carson had the cash register and took care of the business. Twenty-seven hard months later the Toasty Shop was sold, but Chris Carson emerged a wiser and certainly a "better" restaurant man.

The Toasty Shop was sold in 1945 and in 1946 Chris Carson came back and bought a modest ice cream and candy store with a doughnut machine in the window, at 1133 West Bryn Mawr. This time however Chris Carson came with an idea . . . and a new name—Peter Pan. The first Peter Pan Snack Shop was born. There must have been something magnetic in the name or in the idea for soon everything about this store seemed so exciting and so appealing. It struck the public as something new and satisfying. Business started to pick up almost immediately, and so by late 1946, the store was remodelled with a new front, neon signs, etc. When it reopened, the Peter Pan at Bryn Mawr broke all records in sales and profits. It was phenomenal . . . and all this due to an idea . . . an idea however which had behind it the stamina, the perseverance and the industrious mind of a young man who believed in himself.

There are now five Peter Pan Snack Shops in Chicago and each one is a marvel in efficiency, productiveness, appearance and good food. Their growth has been unprecedented in Chicago.

Each shop, however, is a personal triumph of its creator, Chris Carson himself.

He does not want any credit, or let us say too much credit, for the fact that he has worked eighteen hours a day most of his life, nor does he want too much credit for the fact that he has selected five very outstanding locations for his Peter Pan Shops; he does not want to much credit for the fact that he has practically without any architects designed and supervised the construction and mechanical installation of each and every Peter Pan. He does not want too much credit for the fact that he has, up to this day, controlled all finances and financial arrangements, all legal procedures of purchasing and disbursements, but he does want and demands credit for the fact that he has untiringly and with every bit of his strength, physical and mental, developed the finest organization of employees, in his opinion, in the whole world. He wants it known that it is these people from the dishwasher in the back, to the cashier at the cash register, who are 99% the reason for the success of Peter Pan. These employees of Peter Pan have a deep and sincere feeling of loyalty and admiration for Peter Pan. Many operators have tried here in Chicago, and Mr. Carson has not blamed them, to secure key men from his organization, grill men, fountain men, waitresses, hostesses, etc. And he feels very proud that they have never secured one who has not been discharged by the Peter Pan's.

PAN-ARCADIANS TO ORGANIZE FIRST POST-WAR EXCURSION TO GREECE

TRIPOLIS HOSPITAL TO BE DEDICATED THIS SPRING, ANNOUNCES SUPREME PRESIDENT PEPONIS

The big day for Pan-Arcadians is coming this Spring. It is then that the Tripolis Hospital will be dedicated, according to Supreme President Arthur H. Peponis, who also announced that, pursuant to the wishes of the last convention, the Pan-Arcadian Federation will organize the first post-war excursion to Greece to coincide with the dedication and official opening of the hospital.

The exact dates for the excursion will be announced soon in the newspapers and over the radio, but in the meantime it will be well for those who plan to go, to communicate with the national headquarters of the Pan-Arcadian Federation, 1523 N. Clark St., Chicago 10, Ill. for reservations and other information.

From all indications this will be the most important gathering sponsored by the Panarcadian Federation, since according to Mr. Peponis the dedication ceremonies alone will attract on the spot the top officials and representatives not only of the Arcadian world, but officials of the government from Athens, delegations from the cities in Peloponnesus, presidents of scientific, cultural and professional groups, including the people of Tripolis and Arcadia.

In addition to the Tripolis Hospital Dedication festivities the excursionists will have a chance to see post war Greece, to visit the historic sites and the scenes of the last war; and naturally a visit to the old home town will bring back childhood memories.

The excursionists will be headed by officials of the Panarcadian Federation of America and of the Tripolis Hospital Foundation Committee, as well as by officers and members of the various chapters and of course by many prominent Arcadians and non-Arcadians from the states.

The Pan-Arcadian Federation itself has been forging ahead since the South Bend convention, according to the latest official reports.

Joseph Dracon, governor of the 7th district is responsible for new chapters at Nashville, Tenn., Memphis, Tenn., Oklahoma City, Okla., Dallas, Texas and Houston, Texas.

A new chapter in Minneapolis-St. Paul, Minn., was organized by Supreme President Peponis and 3rd District Gov. Aristotle Collias.

Ernest Mantes of the 8th District accompanied by Messrs. Stathopoulos, Gatsopoulos and Demos from Denver, organized a new chapter in Cheyenne, Wyo.

Likewise through the efforts of Peter Choumbris, Past Supreme Vice-President, a new chapter was organized in Albuquerque, N. M.

Peter Athas, Supreme Vice-President organized two chapters, one in Spokane and the other in Seattle, Wash.

The Supreme President himself has not been idle. He visited many cities where he spoke on behalf of the Federation and on behalf of the Tripolis Hospital. Aug. 28 he spoke in Memphis, Sept. 3 in Minneapolis and Oct. 9 in Kansas City, Mo. Oct. 19 while attending the annual meetings of the Greek War Relief he visited Boston, accompanied by Messrs. Tom Valos and Christ Mitchell, where he spoke before a joint meeting of the Boston chapters. Following the GWR gathering, he attended the Hospital Committee meeting Oct. 22. And on the following day the women's auxiliary 'Peritholpsis" gave their dinner with 200 present including Ambassador Nicholas Lely. Oct. 24th Mr. Peponis spoke before a join meeting of the Detroit chapters more than 300 being present. Other speakers included Past Supreme President Louis Christopoulos. In most of the above meetings the Hospital-film was exhibited.

It was also decided that the General Hospital Committee will include as members all those who have given substantial donations, no matter if they are Arcadians or non-Arcadians.

Phone NEvada 8-0792

Senate Furniture Co.

Manufacturers of

FINE FURNITURE

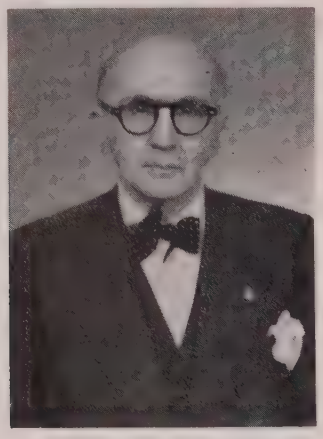
★

3147 WEST MADISON STREET

CHICAGO 12, ILL.

DEMETRIOS MARCELLOS PROGRESSIVE GREEK DEPUTY VISITS AMERICA

Dr. Demetrios Marcellos, Greek deputy from the district of Pireus, an ardent admirer of Athletics, an eminent physician, and a member of the liberal



DR. DEMETRIOS MARCELLOS
MEMBER OF THE GREEK PARLIAMENT

party visited America last summer, and when he paid a visit to Chicago we had the good fortune to meet him and to discuss with him some of the problems affecting his country and particularly the district he represents.

A RARE PHOTOGRAPH OF THE MARTYR METROPOLITAN OF SMYRNA CHRYSOSTOMOS (First prelate left) AT THE TIME DR. MARCELLOS WAS A MEMBER OF THE EXECUTIVE COMMITTEE.

Although a member of the liberal party, Dr. Marcellos is actually the leader of the so-called refugee block, being himself a native of Smyrna. He took an active part in the politics of Asia Minor being a co-worker of the famous martyr the Metropolitan of Smyrna Chrysostomos who was brutally assassinated by the Turks in 1922. In Greece he was a follower of the distinguished statesman E. Venizelos and he has been a member of Greek parliament for many years.

Dr. Marcellos is also athletically minded and as a member of the Greek government some years ago, he undertook the revitalization of Athletics in Greece. He donated to the government one of the largest fields in Athens, and he encouraged sports generally.

We found Dr. Marcellos keenly interested in America, and particularly in our athletic activities. He found the Greek-Americans too a diligent and sturdy element. In his travels around the world he visited Australia and South America. He spoke highly also of our magazine which he promised to introduce more widely in Greece.

MORPHES

We have received copies of the excellent magazine "Morphes" which is being published monthly in Thessaloniki, Greece, by the well known man of letters Vasilios Dedouses.

Morphes is being published since 1936 and covers the literary field not only of Macedonia but of the whole of Greece as well. It is well edited and contains regularly, articles, poems and short stories of a high caliber. We were impressed by the quality of the material. Dedouses himself is the author of several short stories and novels, and he has translated many of the ancient authors.

J. Selevredes, china and glassware man, congratulates Sam Jacobs upon opening of CHARMETS RESTAURANT, Michigan and Chicago Avenues as James Efston, the noted store builder looks on. Efston and Jacobs are owners of CHARMETS.

When you come
to Chicago
visit the alluring

CHARMETS
RESTAURANT

South-West Corner
MICHIGAN AVENUE
and CHICAGO AVENUE

★
★
★

THIS IS ANOTHER EFSTONBUILT STORE

Noted for its
DELICIOUS
and TASTY DISHES

★

Your Hosts
JAMES EFSTON
and
SAM JACOBS
Invite You
To Try
Their Service

GREETINGS AND BEST WISHES FOR A
MERRY CHRISTMAS AND A HAPPY NEW YEAR

from a friendly Bank specializing in
Serving the Greek-American Community

•

Greek-American Department

•

CENTRAL NATIONAL BANK
IN CHICAGO

ROOSEVELT ROAD at HALSTED STREET
Phone MOnroe 6-8300
CHICAGO 7, ILLINOIS

•

Member Federal Deposit Insurance Company

Compliments of
PETER G. DEMET
and
Publix Cafeteria
814 West 63rd Street
Chicago, Ill.

INDUSTRIAL CONTRACTORS
Factory and General Construction
Brush and Spray Painting
G. B. CHARNAS & CO.
ESTABLISHED 1912
•
117 South Wolcott Avenue
Phone MOnroe 6-5999
Chicago, Ill.

IF YOU PLAN TO FURNISH YOUR HOME - IF YOU NEED APPLIANCES
HARRY STRATOS of
Hollywood Furniture & Appliance Co.
223 S. PULASKI ROAD - CHICAGO

will personally accompany you to the Factory Showrooms of the Greatest Furniture Manufacturers in America and he will help you select the Furniture and Appliances that fit your individual taste at a BIG SAVING TO YOU.

★

NEWLYWEDS! Our service will save you a lot of footwork. SEE US FIRST

Call SAcramento 2-7915
and ask for MR. STRATOS or come to

HOLLYWOOD FURNITURE AND APPLIANCE CO.
223 SOUTH PULASKI ROAD -

Milwaukee Boasts a Vigorous Greek American Population

When we recently visited Milwaukee, Wis., the editor, Costas Antones and Constantine Adonopoulos we found not only a beautiful and picturesque city, but a couple of virile Greek-American communities as well. These communities have had a long and interesting history, having participated faithfully and substantially in all patriotic and civic activities, especially during the wars when they invested heavily in war bonds, with many of their sons and daughters joining the armed services of the country. We were further assured that the Greek-Americans in Milwaukee are a law-abiding and industrious element, which has given this great city many of its beautiful stores and some important industries as well.

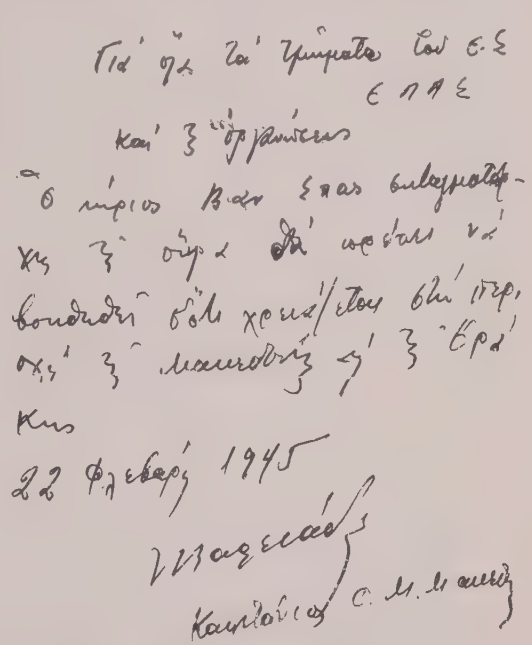
THE FIRST GRECIAN OF WISCONSIN

We were fortunate to meet Col. L. B. Von Spach, who is already a legend. He is a philhellene, but this does not tell the whole story. He is an aposte of unity. He is "Olee Mazee" Von Spach, a nickname he acquired while serving in the mountains and valleys of northern Greece as an emissary of UNRRA, when he saved countless lives of starving Greeks and served a wide area. The appellation "Olei Mazee" is significant. It means "all together" and is characteristic of the Colonel's philosophy and attitude of life. The Colonel actually believes in unity, he believed then as he does now that the Greeks could do many things if they were and if they will remain united. This is the gospel he tried to teach in Greece side by side with his humanitarian efforts to succor the victims of war and aggression. For these noble sentiments of his and practical wisdom, cities and villages in Northern Macedonia adopted him as a citizen, gave him diplomas and showered him with honors.

COL. L. B. VON SPACH

"Driving Col. L. B. Von Spach in my jeep around the UNRRA bailiwick in Greek Macedonia was like riding Fifth Ave. with Ike Eisenhower. There were fewer people of course . . . but whatever peasants could hear us coming were out there cheering when we passed", says Hal Lehrman in an article in "THIS WEEK" entitled "SANTA FROM MILWAUKEE". That is how the Greek people felt about Col. Von Spach. The story was repeated from town to town and from village to village, wherever the humanitarian mission of the UNRRA took Von Spach.

Were we to relate all the incidents, and the experiences of this practical Phihellene in Greece, how he fought suffering and how he campaigned to unite the factions in the mountains, one would need many pages and even then one would not tell



PASS GIVEN COL. VON SPACH BY GUERRILLA LEADER MARKOS. LATTER DISAPPEARED MYSTERIOUSLY A FEW MONTHS AGO.

the whole story. One thing is sure. All sections, and all factions gave him their full co-operation, because they knew that he was a friend of the Greek people, and sought to promote their unity.

When he returned to America, Col. Von Spach did not remain idle. He inaugurated a campaign, by press, radio and from the lecture platform, to acquaint the American people with conditions as they really are in Greece; the attitude of the people there; how they think and what they had suffered for the cause of Democracy, and finally how they helped win the war, not only for Greece but for humanity. Col. Von Spach is qualified to speak about these things, because he was there when things were happening, he took part in the drama that was unfolding before his eyes, and as a keen student of human nature he understood the causes and spoke of remedies. He lived in the mountains with the people and assisted them in the rehabilitation of their country. For his services to the Greek nation he was made an honorary citizen of Greece—the first foreigner to receive that honor after liberation.

THE MILWAUKEE COMMUNITIES

The representatives of the Greek-American communities in Milwaukee received us with considerable enthusiasm. The National Union of Orthodox Greeks Inc. maintain a beautiful church dedicated to St. Constantine and St. Helen at 1324 North 5th St. The Rev. George Thomas, an able and progressive cleric is the pastor. He spoke highly of his congregation and of the Milwaukee Greek-Americans in general, how they maintain their church and affiliated institutions such as the "Socrates" parochial school, the choir, the "Kassiani" Greek Ladies Assn. and the "St. Helen" Young Ladies Assn. Rev. Thomas belongs to the younger generation of Greek Orthodox churchmen, and he works hand in hand with the board of trustees and the church organizations for the betterment of the community. Constantine Papastathopoulos is the president, and Vasilios Koutroules is the vice-president of this church which we learned was established in 1923.

REV. GEORGE THOMAS

The "Milwaukee Hellenic Community" on the other hand maintains the imposing church of the "Annunciation" at 1300 Broadway. This is the oldest Greek Orthodox Church in Wisconsin and was established in 1906. The present church edifice was erected in 1914. The Rev. Benjamin Kolias has been the pastor for over twenty-five years, and during his long pastorship the community has been established on strong and fruitful foundations. It too supports a number of auxiliary organizations. The present board of trustees is as follows: Charles H. Michalos, president; Gust A. Ratas, vice-president; Peter K. Kornezos, treasurer; Peter G. Peters, secretary; C. C. Cornell, executive secretary. Members of the Board: Gregory N. Anagnos, Steve E. Gaveras, Peter G. Kerides, Christ T. Seraphim and John G. Shinis. The community has a long range program for the youth encouraging their efforts and activities.

In addition to the two churches, there is also a very active chapter of the order of Ahepa, a GAPA chapter and many Topika organizations.

We met also many of the local business men, such as Stanley Stacy of the Cavalla Tobacco Co., well known not only in Milwaukee but all over the country as an Ahepa leader and a business executive; Mr. Andrew Zafiropoulos, expert realty man and an active participant in patriotic and civic-minded projects.

All in all, Milwaukee Greek-Americans we found to be civic-minded and a credit to their city and state.

THE ATHENIAN CHORISTERS OF ST. CONSTANTINE AND ST. HELEN'S (MILWAUKEE) HAVE ALREADY GIVEN A CONCERT AND WILL APPEAR AGAIN.

Like a Jewel in the Morning Sun

GEORGE PHILLIPS'

MAGNIFICENT HOTEL

THE ADMIRAL

on Lake Michigan

OFFERS YOU COMFORT - HOSPITALITY - ELEGANCE

Overlooking the north end of Lincoln Park THE ADMIRAL offers an ideal location for a year round home.

Removed from the soot and noise of the city, it is yet within ten minutes drive to the center of things.

Easily accessible to transportation and within reach of churches, theatres, shops, sandy beaches, tennis courts and golf courses the ADMIRAL is the ideal home.

The dining room on the roof with its panoramic view of the lake and park is an ideal place to entertain your guests or to enjoy a quiet dinner.

YOUR HOST GEORGE PHILLIPS WILL BE GLAD TO WELCOME YOU TO AMERICA'S SMARTEST HOTEL

THE ADMIRAL

on Lake Michigan

909 FOSTER AVE. - CHICAGO, ILL.

For Your Artistic Photographs
Prefer the Greek Photographer
Originator of the Goldstone Miniature

George Maniates

★

45 WEST 57h STREET
NEW YORK 19, N. Y.
Phone PLaza 8-0847

INDUSTRIAL PAINTING
COMMERCIAL
CONTRACTORS

★

INDUSTRIAL PLANT
MAINTENANCE

★

Interior and Exterior
Cleaning

★

PAINTING - REMODELING

Free Estimates Since 1908

J. L. MANTA and COMPANY

1821 S. LOOMIS STREET
Telephone CAnal 6-5021
CHICAGO, ILL.

HOW A GREEK PLAY SHOULD BE PRODUCED

(Continued from Page 22)

σχύλος. Κάτι δηλαδὴ τὸ παρόμοιο ποὺ γίνεται σήμερα μὲ τὰ χορευτικὰ ρεσιτάλ. Ἀλλὰ κι' ἂν παραδεχτοῦμε πὼς ὁ Τελέστης ἦταν σύγχρονος τοῦ Αἰσχύλου πάλι δὲν πρέπει νὰ ξεχνᾶμε πὼς ἡ ἀρχιτεκτονικὴ τῆς τραγωδίας στὴν ἐποχὴ τοῦ μεγάλου ποιητῆ ἦταν διαφορετικὴ ἀπὸ τὴ μορφὴ ποὺ ἐπῆρε ἀργότερα, καὶ πὼς ὁ χορὸς στὰ ἔργα τοῦ Αἰσχύλου ἔπαιζε σπουδαῖο μέρος, πιὸ μεγάλο καὶ πιὸ σημαντικὸ κι' ἀπ' αὐτοὺς τοὺς ὑποκριτές ἀκόμη. Δηόλου ἑπομένως παράδοξο ἂν στὴ σημαντική του αὐτὴ δράση ὁ χορὸς ἐνίσχυε μὲ τὶς ἀναπαραστατικές του κινήσεις τὸ λόγο τοῦ ὑποκριτῆ.

Ἀλλὰ σκοπὸς τῆς μελέτης μου αὐτῆς δὲν εἶναι ἡ ἐξιστόρηση πραγμάτων γνωστῶν κατὰ τὸ πλεῖστον στοὺς μελετητὲς τοῦ ἀρχαίου, ἀλλ' ἡ πιστοποίηση μιᾶς πραγματικότητας, ποὺ ἔρχεται σὰν ἀπάντηση στὸ μεγάλο ἐρώτημα ποὺ ἐπὶ αἰῶνες ὑψώνεται μπρὸς σ' αὐτούς. Πῶς παιζόντανε μιὰ ἀρχαία τραγωδία στὸ Θέατρο τοῦ Διονύσου; Κι' ἀκόμη ποιὰ ἦταν ἡ συμβολὴ τῆς μουσικῆς καὶ τῆς ὄρχησης στὶς θεατρικὲς αὐτὲς παραστάσεις; Κολακεύομαι νὰ πιστεύω πὼς δὲν ἐκόμισα ἁπλῶς γλαῦκα στὰς Ἀθήνας, ἀλλ' ὅτι ἀνοίγω ἕνα καινούργιο δρόμο, ποὺ ἀκολουθόντας οἱ μελετητὲς τοῦ ἀρχαίου θεάτρου θὰ μπορέσουν νὰ διαλύσουν τὸ μυστήριο ποὺ καλύπτει τόν τρόπο ποὺ μ' αὐτὸν παιζόντουσαν τὰ ἔργα τῶν μεγάλων τραγικῶν τῆς ἀρχαιότητας.

Greetings from

GEORGE NIKOPOULOS
and the
FIRST STATE LOAN and SAVINGS ASSOCIATION
Insure your Future! Start 1950 Right by Joining this Progressive Association
39 S. LA SALLE STREET - CHICAGO, ILLINOIS

ANTHONY PAPAGEORGIOU
President (right) and
TOM ZAGLIFA, Treasurer

★ In developing the fastest and most complete service through their 40 odd stores in Chicago, the **PEKIN CLEANERS & HATERS** organization whose main plant is shown below, have consistently sought to maintain the high standards set by the founder Mr. A. Papageorgiou, and the other officers of the firm.

Pekin Cleaners & Hatters

4101-15 SO. STATE STREET **CHICAGO 9, ILL.**

ANTHONY PAPAGEORGIOU
President

THOMAS ZAGLIFA
Treasurer

EVANS PAPAGEORGIOU
Secretary

"CLOTHES MAKE THE MAN",
SAYS THE BEST DRESSED OF MEN;
G. BAMBAKARIS

WHO WANTS HIS FRIENDS TO
FOLLOW HIS EXAMPLE
— Visit Him At —

Benson & Rixon

Chicago's Outstanding Clothiers
230 S. STATE ST. - CHICAGO, ILL.
HArrison 7-6500

Phones RAndolph 6-0717 - 6-0718

Central Floral Co.

Members of
FLORIST TELEGRAPH DELIVERY ASS'N.

38 W. Washington Street
Chicago 2, Ill.

Greetings
from

PETER S. SIAVELIS
PRESIDENT

Pan-Kastritan Health Center
CHICAGO, ILLINOIS

FOREVER GREECE

Everyone likes to talk about a trip, and from the perennial success of travel books since the time of Herodotus—or Homer, for that matter—ob—viously everyone likes to read the narratives of other travelers. Few spots on earth are as recurrently popular with both actual and armchair travelers as Greece, and Osbert Lancaster's CLASSICAL LANDSCAPE WITH FIGURES (Houghton Mifflin Co., Boston, Mass., 1948, 224 pp., $4.00) is an attractive, friendly addition to this impressive library.

The author says he is giving us not a guide or informative book, but rather a "description" in the 18th-century meaning of the term. First, he wishes to counter-balance the great deal of nonsense, most of it ill-informed and much of it wilfully prejudiced, which has recently been written about Greece. And he also wants to express the intense pleasure he experienced in Greece and his deep appreciation of the kindness, sympathy, and spirit of the inhabitants. He adds, good-humoredly, that his criteria, "political, architectural and scenic, remain firmly Anglo-Saxon, and the standards of judgment are always those of an Anglican graduate of Oxford with a taste for architecture, turned cartoonist, approaching middle age and living in Kensington."

The opening chapter gives his views of what he calls "the figures"—the very mixed stock of the inhabitants, Turkish influence on them, their striking nonconformity to type, their overwhelming enthusiasm for politics, their religion and their straightforward acceptance of it, their formidable passion for company, their unfailing and exquisite courtesy, their passion for noise, their quick wits in business, their almost total absence of class-distinctions, etc. Thus, in Greece the figures remain inseparable from the landscape, just as the present and the past are always and everywhere inseparable.

The author then proceeds to give his impressions of old and new scenes in Athens, Attica, Boeotia and Euboea, the Peloponnese, Phocis, Thessaly, Thessaloniki, and some of the islands. Often he writes very strongly. He finds the mosaic Christ Pantokrator at Daphni as not only one of the greatest triumphs of religious art but also "the most nearly satisfying portrayal of Our Saviour which Christianity has so far achieved." He protests that the sterile, Nazi-like Spartans have been admired undeservedly for these many centuries, while the great works of art at Mistra, which are of a serenity and accomplishment that only the Italian Quattrocento can rival, remained quite unknown save to a handful of scholars and enthusiasts until very recently. These exquisite churches and paintings were produced at a time when the Byzantine Empire was crumbling under the onslaught of Turks, Franks, Venetians, corsairs, rival feudal claimants, and a discouraged peasantry. The author concludes: "That such an achievement was possible in conditions so materially adverse is a chastening reflection; and for the coming generation may well prove an inspiring one." He writes wisely of present-day Greece. "The Greeks, were they not distracted by events beyond their own frontiers, could, given time and a small measure of economic assistance, put their own house in order." He adds that this recovery is delayed by the Greeks' awareness that the Western Powers cannot afford to let them go under and that it is wasted effort for them to swim to the shore when the kind Americans will take them there in a comfortable lifeboat.

Mr. Lancaster illustrates this book of genuine understanding with eight loyal colored plates and numerous quaint line sketches.

Merry Christmas
and a Happy New Year

FROM

Demetrios Glymakopoulos

AND HIS THREE SONS

Emmanuel, Demetrios Jr. and Daniel

OWNERS OF

NATIONAL BAKING CO.

2610 S. Calumet Avenue

Chicago, Ill.

HOME OF THOSE FAMOUS HARD ROLLS

CHICAGO MAYOR VISITS GREEK CHURCH

Mayor Martin H. Kennelly congratulates Mike Korompilas, president of the Greek Ortodox Church of the Assumption (Chicago) on first official visit. Members of the welcoming committee are: (L. to R.) Nick Andros, former president; Mike Korompilas, president; A. Katsigiannis, member of the board; Mayor Kennelly and Christ Harvalis, legal adviser of the church. The Chicago Assumpption Community is rated to have the largest number of Greek Orthodox communicants in the country. President Korompilas is quite popular with this congregation, which has voted an extensive building program for next spring.

GREETINGS

Monroe Theatre

MONROE at DEARBORN STS.

CHICAGO, ILL.

★

JAMES N. JOVAN

Managing Director

GREETINGS

Diversey Realty

2725 N. HALSTED STREET

CHICAGO 14, ILL.

★

Tel: EAstgate 7-4040

DADISHOU NICOLAS - ARTHUR LENOX

NEW YORK NEWS PARAGRAPHS

George Maniatis, noted photographer and originator of the Goldtone Miniature maintains a studio at 45 West 57th St. in New York's "silk stocking" district.

His work is sought after all over the country and for a time he had as many as thirty artists working in his studio. He serves newspapers and leading magazines not only in the U. S. but in Mexico and Canada as well. He did portrait studies of practically every important personage in the country including Thomas Edison, Charles Evans Hughes, Franklin D. Roosevelt, Elihu Root, etc.

* * *

Miss Maria Christ Zapantouli who has recently arrived in this country from Volos, Greece, announced her engagement to Mr. Charilaos P. Avgerinos, Radio and Television engineer, son of Mr. and Mrs. Petros Avgerinos. Mr. Avgerinos is the founder of the local Panthessalian chapter "Asklepios". The engagement party took place at the home of Mr. and Mrs. Apostolos Itta, the bride to be being their niece.

* * *

Mrs. and Mr. Goulandris, president of the General Steam Nav. Co., Ltd. of Greece and the Greek Line has just returned with the S.S. Nea Hellas, from a four month trip to Greece. In a special interview with the writer Mr. Goulandris was very enthusiastic about the general condition and reconstruction in Greece, with the exception that things will get worse if the guerrilla war starts again. About the standard of living in Greece, said, that is higher than that in the United States, although the average pay for the worker in Greece is only one dollar per day. About the progress of the Greek Line he added that recently the company has increased her own fleet with another steamship named "Neptunia", making trips between New York, Portugal, Italy and Greece.

Demetrius Tsecos.

When in New York

visit the

PANTHEON RESTAURANT

Modern Greek Cuisine

Air Conditioned

G. MORAITES - G. BOLANIS - D. GEORGIOU, Props.

★

689 - 8th AVENUE

NEW YORK, N. Y.

AMERICAN EXPRESS

★

MONEY TO GREECE

★

Your relatives and friends will appreciate the ease of obtaining money in Greece via American Express Service. You can send remittances to them via mail or cable.

Principal Correspondents:

American Express (Hellas) Travel and Shipping A. E. Athens
Bank of Greece
National Bank of Greece
Bank of Athens

This valuable service available at many banks, sub-agencies, American Express and Railway Express offices throughout the United States.

★

American Express

The safest way to carry money when traveling:

Refunded if lost, stolen or destroyed:

Your signature is the only identification required.

Spendable like cash throughout the world.

Cost only 75c per $100.00.

Sold at BANKS and principal Railway Express and Western Union offices.

GREEK MEZZO-SOPRANO CAPTIVATES TOWN HALL AUDIENCE

Nounouka Franchia, newly arrived artist from Greece made her initial appearance at the New York Town Hall this fall before a large and discriminating audience of music lovers and she certainly re-affirmed her claim as a first rate singer. Her program included difficult classic numbers and popular Greek selections. New York critics praised her voice and her art. She intends to appear in many other cities under the management of Columbia Artists Management, Inc., 113 West 57th St., New York.

Chicago Is The World's Dance Capital
Due To These Two Wonder Ballrooms

TRIANON ▼ ARAGON

62nd and Cottage Grove
Chicago 37, Ill.

1100 W. Lawrence Ave.
Chicago 40, Ill.

**FEATURING THE BEST DANCE MUSIC IN AMERICA
THE WORLD'S GREATEST BANDS**

Under the Management of
WILLIAM KARZAS

IN CHICAGO THEY ARE TALKING ABOUT AND THEY ARE
FLOCKING TO THOSE NEW SMART AND EXCITING

PETER PAN SNACK SHOPS

Peter Pan's Downtowner - 41 West Adams Street

THERE ARE FIVE

Peter Pan

SNACK SHOPS IN CHICAGO

1133 WEST BRYN MAWR
2401 WEST DEVON AVENUE
7100 SOUTH JEFFERY STREET
50 EAST OAK STREET
41 WEST ADAMS STREET

For a Taste Treat Visit a Peter Pan Snack Shop

CHRIST ANTON ENJOYS HIS HAVING BEEN ELECTED "NUT KING" OF AMERICA

"NUT KING" WEARS HIS CROWN

Some of our readers may question the veracity or the wisdom rather of the caption above. But not the South Water Market district in Chicago. To them Christ Anton (Antonopoulos) is the real king of nuts, (we mean the edible species) having sold greater quantities of them than any other commission merchant in the country.

Born in Achladocampos (Greece) Christ started as a six dollars a week man in 1910 and since then he has been climbing and today he is considered a "big shot" at the market. Last year he launched his own company known as: Anto-Argires Bros. Co. at 13 South Water Market, Chicago. They sell eggs, fruits and vegetables and of course, nuts. Associated with him are his nephews, Tom, Dan, and Jim Argires, all three sturdy veterans of the game.

Anton, who is also a civic leader in the Chicago Greek community has a motto which we feel will bear repeating. It goes like this: "If you got what it takes, they will take what you got".

Greetings

PETER G. DEMET

★

CHICAGO, ILL.

Season's Greetings

NIKITAS NOMIKOS

President St. Constantine
and St. Helen Church

★

CHICAGO, ILL.

Season's Greetings

CHRISTOPHER JANUS

★

BOARD OF TRADE BUILDING
CHICAGO, ILL.

Greetings

BRIGGS RESTAURANT

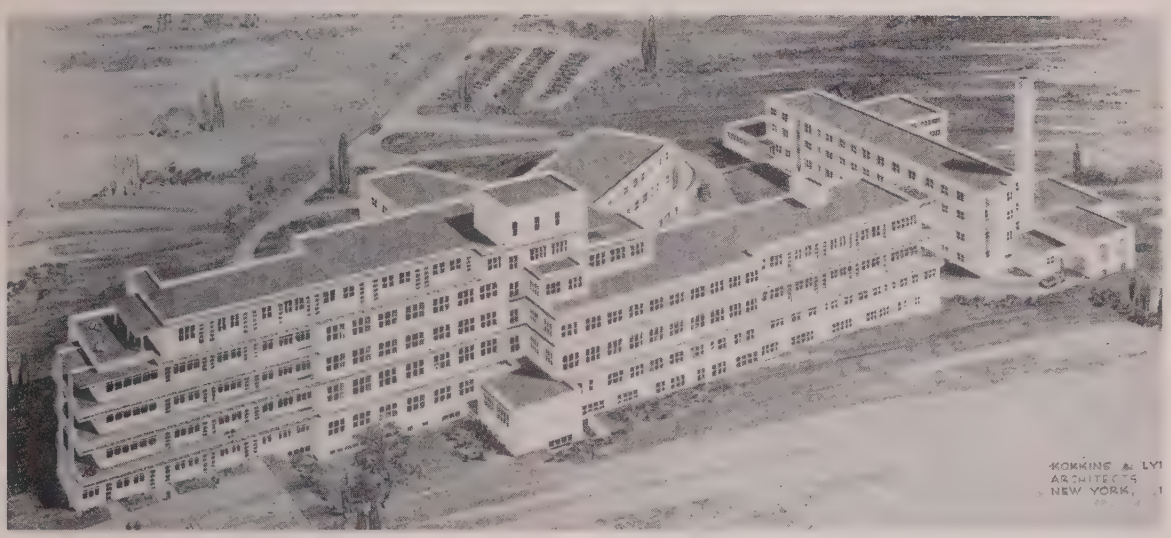
Known for Service and Quality

★

186 WEST ADAMS STREET
Phone DEarborn 22910
CHICAGO, ILL.

Here is a Christmas Gift that will live forever!

GIVE TO MAINTAIN THE TRIPOLIS HOSPITAL



The Tripolis Hospital is now almost complete. It will be dedicated this Spring.

The Committee invites you to become a Maintenance Member.

SEND IN YOUR CONTRIBUTION **NOW.**

MAIL THIS COUPON

Pan-Arcadian Hospital Foundation
c/o NATIONAL HEADQUARTERS
1523 North Clark Street - Chicago 10, Ill.

Enclosed please find my Contribution of $..... for the maintenance of the TRIPOLIS HOSPITAL.

NAME .....

ADDRESS .....

CITY .....

This appeal is sponsored by the **PLAZA CLEANERS & DYERS CO. - Chicago 10, Illinois**

The St. Moritz ON THE PARK

1000 ROOMS - 1000 BATHS
Single $5.50 - Double $7.50 - Suites from $12.00

Close enough to the exclusive Fifth Avenue shopping district, theatres, Radio City and Times Square but secluded enough for absolute quiet. Directly across from Central Park in the heart of the City . . .

HOME OF RUMPELMAYER'S THE CAFE DE LA PAIX, CHAT NOIR AND SKY GARDENS (IN SUMMER)

New York's Only Truly Continental Hotel

MOST COSMOPOLITAN GREEK CENTER IN AMERICA

Personal Direction: Charles G. Taylor

50 Central Park South - New York City

GREEK VETERANS ASSOCIATION DECORATES PRESIDENT TRUMAN, KING OF GREECE AND WINSTON CHURCHILL

National Commander APOSTLE FLABOURAS

National Commander Apostle Flabouras of the Greek Veterans of America, announced the decoration on the part of the Greek "Phalanx" of President Truman, the King of Greece and the Hon. Winston Churchill.

From the White House the following letter was received:

August 19, 1949

Dear Mr. Flabouras,

I acknowledge the receipt of your letter of June 29, 1949, received by reference from the White House which forwarded under separate cover, the Medal of Honor, of the Phalanx of Greek Veterans of America, together with the inscribed copy of the resolutions of the award, for presentation to the President.

The medal, together with the copy of the resolutions, has been received, and I have been requested to convey through you to the Greek veterans of America, the President's thanks and appreciation for this thoughtful gesture.

Sincerely yours,

H. CHARLES SPRUCKS,
Acting chief of Protocol.

In the same spirit the King of Greece Paul I, through his personal secretary A. S. Metaxas, wrote to Mr. Flabouras acknowledging receipt both of the medal and the resolutions.

Likewise Mr. Glenn, Hon. Secretary to Mr. Churchill had this to say on behalf of the latter:

"Mr. Churchill much appreciates the compliment you pay him by giving him your Medal of Honor, and he wishes to thank you and yours for the honor bestowed on him."

Fly KLM's *Royal Route To* GREECE

New York to Athens and Return

$705.00 *

*** LOW 60-DAY ROUND TRIP RATE in effect until April 1st, 1950**

KLM's Royal Route to Greece is the luxury route to Greece. From the moment you board your Eastbound **Constellation** in New York until you step to the ground at Hellinikon Airport in Athens, you play the role of honored guest. You are wined and dined in traditional Continental style and prompt attention answers your every wish! You enjoy the feeling of "cared for well being" that has made KLM's **Royal Route** the favorite of experienced travelers all over the world.

★ **SUGGESTION** . . . Let KLM fly your family or business associates from Greece to the U.S.A. Just pay the fare here . . KLM does the rest!

SEE YOUR TRAVEL AGENT or call KLM Royal Dutch Airlines: 37 So. Wabash Ave., Chicago, FInancial 6-3553; 572 Fifth Ave., New York, LUxemburg 2-4000. Other KLM offices in Washington, Miami, Los Angeles, San Francisco, Boston and Montreal.

THE WORLD'S **FIRST** AIRLINE TO ACHIEVE ITS 30th ANNIVERSARY

VISITS GREEK PATRIARCH

While he was in Egypt recently, His Beautitude Christophoros II, Pope and Patriarch of Alexandria, invited Mr. Christopher Janus of Chicago to call on him. Mr. Janus visited Egypt to look after the interests of his uncle P. Z. Aristophron, the well-known philanthropist who died there in 1944.

Aristophron who was in the cotton business in Egypt did a lot for the Greek Orthodox Church both in Egypt and in Greece. He also discovered Plato's academy in Athens and left the bulk of his fortune estimated at ten million dollars towards building a World University on the site of the ancient Academy.

His beautitude Christophoros II, Pope and Patriarch of Alexandria is planning a trip to the United States the early part of next year where he will visit the President and make a tour of the country.

If You Plan to Build or to Remodel
Your Home or Store
Consult

DARIOTIS CONSTRUCTION

3503 SOUTH 53rd AVENUE
CICERO 50, ILL.

•

70 WEST MADISON STREET
CHICAGO

•

Call: OLYMPIC 5586

•

Plans Furnished Free
We Also Finance Your Project

ANDREW J. ZAFIROPULOS

622 NORTH WATER STREET
MILWAUKEE, WIS.
DAly 8-2515

•

TRAVEL BUREAU
SURETY BONDS
GENERAL INSURANCE
NOTARY PUBLIC
REAL ESTATE

★

ESTABLISHED 1920

Phone
ANdover 3-1484

Federal China and Glassware Co.

RESTAURANT
TAVERN EQUIPMENT
and SUPPLIES

•

JAMES N. SELEVREDES, Prop.

•

121-123 SOUTH HALSTED STREET
CHICAGO 6, ILL.

HELLAS CAFE

INTRODUCING A NEW EXPERIENCE IN CULINARY ADVENTURE

•

Dear Reader:

When you come to New York, there are many wonderful sights to see, but for an entirely new adventure in food, I want to tell you about the **HELLAS CAFE** which opened up recently at **143 W. 44th Street** near Broadway at the Times Square. It is the largest restaurant serving Greek and American dishes in the East; it has atmosphere; it is air-conditioned, and as for the food, it is something to remember. Definitely it is the best food I have ever tasted and the prices are moderate.

The owners of **HELLAS CAFE** are experts in the Oriental (Greek) cuisine field, and they have always dreamed of giving the community a restaurant that will have everything. **HELLAS CAFE** has everything.

Since opening night when it attracted an unusually large number of discriminating eaters, everybody has been praising it. But of course one has to see for himself. And in urging you to visit **HELLAS CAFE** I know that in the end you will thank me.

—New Yorker

143 W. 44th STREET - New York, N. Y.

Phones: LUxemburg 2-1845 - LOngacre 3-9089

Season's Greetings

★

De Mets, Inc.

CHICAGO, ILLINOIS

★

WHOLESALE and RETAIL
CANDIES

Stores All Over the Loop

Greetings from

GUST RELIAS

"The Christmas Tree King"

14 SOUTH WATER MARKET
CHICAGO, ILL.

GREEK AMERICAN VETERANS ASSOCIATION

(Continued from Page 39)

These, and many other achievements of this organization have established the G.A.V.A. as one of the militant forces behind the perpetuation of true Hellenism in America. The cumulative effect of the worthy and generous accomplishments of the association, and of the individual posts, has received such wide publicity that veterans of Hellenic descent, and organized Hellenic veteran groups have communicated with the G.A.V.A., expressing a desire to promote a close contact with the association.

The National Executive Committee is optimistic in its belief that in the very near future the Greek Amreican Veterans Associatin will expand to where constituent Posts of the association will be located in every state of the country. They emphatically state that the growth and expansion throughout the country, of a single organization comprised of veterans of Hellenic Descent, representing the cross-section of thought and opinion of the country's Hellenic-Americans, will enable that association and its members to realize, and feel the benefits of, in a more concrete way, the purposes and objects for which American Veterans of Hellenic descent have organized themselves. It would further offer a militant and formidable force to aid and promote the assimilation of all Greek-Americans to true Americanism, and to the American Way of Life, and to that end aid in the preservation and perpetuation of Hellenic ideals, tradition, culture, and religion.

National Headquarters of the G.A.V.A. is located at 319 E. 74th Street, c/o Greek Cathedral, New York City, and any person desiring information is invited to communicate with the National Commander.

THE STORY OF DEMETRA VAKA

(Continued from Page 30)

many cures. Two stalwart Greeks brought down the life-size ikon, preceded by a monk. One of them came over to my bedside: "The saint fairly flew to our arms, and was light as a feather all the way down—a sign that you are going to get well."

He proved right, but I was slow in regaining my strength, and my recovery was not helped by the excitement into which our community was plunged over the death of Rudolph, crown-prince o fthe Austro-Hungarian Empire. Turkish censorship prevented the newspaper from even hinting that his death was not natural; yet the rumor arose that Rudolph had committed suicide with the young Greek baroness he was in love with. This story was soon replaced by the sinister one that the double death was a political crime.

In Hungary a powerful group of men desired separation from Austria, with a king of their own. Rudolph had been offered the crown, and had accepted. But instead of a crown he had been done to death by those opposed to the separation of the two countries. Then Marie had been decoyed to Mayerling and killed, and the bodies placed together on a bed, to clothe the murder with the appearance of an idyllic double suicide.

Instinctively we felt that this political version was the true one. And since Austria loomed menacingly over the Balkans, we feared lest the murder

(Turn to Page 68)

Compliments of

THE RANCH

123 E. Oak Street DElaware 7-2794

★

CORNER HOUSE

Ohio and Rush Streets MIchigan 2-1550

★

COVERED WAGON

22nd and Michigan VIctory 2-0999

★

DRAKE'S RESTAURANTS

1200 N. State Street SUperior 7-7591
131 N. Dearborn Street CEntral 6-8937

Compliments
of

Bank of Athens Trust Company

ESTABLISHED 1926

★

205 WEST 33rd STREET
NEW YORK, N. Y.

★

MEMBER
FEDERAL DEPOSIT INSURANCE CORPORATION

NICHOLAS SELIMOS

and

Tom's Restaurant

740 S. WABASH AVENUE
CHICAGO, ILL.

★

GIVE TO THE RED CROSS

GIANUKOS, DEMOS & CO.

COMMISSION MERCHANTS

★

44 SOUTH WATER MARKET
Phone CAnal 6-1691
CHICAGO

SEASON'S GREETINGS

Van Nomikos

•

CHICAGO

JOHN P. DAROS

— at —

Enterprises Exchange

105 WEST MONROE STREET

DEarborn 2-5486 DEarborn 2-5487

CHICAGO, ILL.

Greetings from

MR. and MRS. NICK PALMER

and

PALMER'S COFFEE SHOP

★

105 WEST JACKSON BOULEVARD

CHICAGO 4, ILL.

Compliments of

JIM PHOTAKIS

and

Barton Currency Exchange

REAL ESTATE - INSURANCE

★

4810 SOUTH 23rd PLACE

CICERO 50, ILL.

THE AUTOBIOGRAPHY OF DEMETRA VAKA

(Continued from Page 66)

might have harmful consequences for us. Our horizon was constantly threatened by war clouds; and we were further perturbed when the brother of the Emperor Franz-Joseph—now heir to the throne—relinquished his rights in favor of his son, Ferdinand—an indication that the emperor's brother was implicated in the Mayerling murder. (It was this same new heir, Ferdinand, who was assassinated at Serajevo, in 1914, and furnished Germany with the pretext for precipitating World War I.)

While various rumors were still filling the air, a letter arrived from my Aunt Eulalie inviting me to visit her. She declared that the climate of the Crimea was more favorable for my recovery than that of Constantinople, and enclosed a ticket on the French line.

The excitement of travel buoyed me up, and a few days later I was enveloped in the arms of my happy, laughing aunt, in Sebastopol. On the way to her house, in the carriage, she held me on her lap, and suddenly I became curious to know how we were related. "Seeing that you are not my father's sister, how are you my aunt?" I asked.

"Over a hundred years ago there were two brothers. You are descended from one, and I from the other. There are so few of us left that for the sake of the race we must cling together. Besides, we love each other, which makes relationship much closer."

Among the friends who congregated at my aunt's house I noticed a change. They now talked as much about business, as they did about books, music, and politics. Great deposits of coal and iron had been found on the Donnetz, and many trading companies had been formed, which were already paying dividends. Uncle Theodore, active both as shareholder and as executive, was in Kief when I arrived. His second son had returned from England and was enthusiastically seconding his father in the business. Even Achilles was less depressed, and one evening when we were alone, I asked:

"Are you still a revolutionist?"

He shook his head. "The feeling has changed from revolution to liberalism. Only the Nihilists still want to kill the czar—and perhaps he has deserved it. He has saddled the nation with Pobenostsev."

"Who is he?"

"He is procurator of the Holy Synod, and ruler of the czar's mind. He has excluded the children of the poor from the schools. The church can only control the poor through their ignorance. It has always been the enemy of progress."

Achilles also told me about Plekhanov, who did not wish to destroy the government but to cooperate with it—in opposition to Lenin who maintained that the government should be swept away. With eyes gleaming, Achilles talked on, telling how the common men all over the world were to band together against the privileged classes who had fattened on their aching muscles.

Two years before, I should have followed him with my mind only. Now, knowing poverty, and preparing to become a toiler myself, I felt his words

with my heart. And years later, thanks to these talks, I could follow the course of events in Russia with intelligent sympathy.

I no longer regretted the interruption to my studies. History in the making was more vital than mere book-learning. One evening while Achilles was talking to me of Plekhanov I asked: "Don't you any more want to go to Paris to study architecture?"

In his eyes the glow died down. His hands clasped and unclasped nervously. "Oh, that was a dream," he answered, in a dead voice. "To live for oneself is selfish. I must work for humanity."

I confided to him that I, too, wanted to devote myself to humanity, by becoming a doctor.

"Oh, then you must stay right here with us. Russia is the only country that will give a woman an equal chance with men."

Uncle Theodore, back from Kiev, after greeting me warmly, said to his wife: "Take the little one out of all that black, and put her in some happy colors. Teach her to lough. I'll bring her a doll from St. Petersburg, the next time I go there."

"Why, Uncle Theodore, I'm twelve years old."

"Again I offer my apologies to your venerable age. But I'll give you anything you want if you will grow fatter and learn to laugh and play. They have stuffed your poor little head as if you were a hundred."

But I had to do my playing mostly with grown-ups. The twins had long hours at school, and their studies to do after their return. At supper time, when we talked, they were not much interested in the Great Greek Idea. More and more Aunt Eulalie and I were thrown together, and seemed like contemporaries, because she was so young for her age, and I was so old for mine.

Sitting by my bed, after hearing my prayers one evening, she took my hands in hers: "Little one, your uncle and I want you to stay with us for always. We have written to your mother, and she is willing."

"But Aunt Eulalie," I stampered, "I want to be free."

Her laughter filled the room. "Darling, 'free' is a silly word. No one is 'free.' We are not free to choose our sex, our family, our country. Nature does that, and circumstances do the rest. As our child, we will make you strong and well. Miss Helen will teach you English, and we will have a tutor for Russian. You will go to school here until you are ready to be sent to England. And when you come back we'll choose you a nice husband."

The very definiteness of the life strangled me, and by a trick of the mind I saw Achilles clasping and unclasping his hands, the glow dying down in his eyes, and saying: "Oh, that was a dream."

It was his dream, and they had killed it. And they would kill mine, too. Still I was quite pleased that they should want me, and brought Aunt Eulalie's hand to my lips. She leaned over and pressed me to her heart.

The excellent care they took of me, and the many new distractions in my life contributed to restoring my health. Presently I was allowed to read one hour in the morning and one in the afternoon. Achilles furnished me with books, which were to be my very own. And no woman ever added another pearl to her string with more eagerness than I, in acquiring a new book.

There were numerous exhibitions and concerts, to which my aunt took me. Great names in the various arts were on the lips of the people. Tschaikovski had conducted his new symphony the year before in St. Petersburg with triumphant success, and they spoke of him as if he were on a level with Euripides. Auntie took me to one concert entirely made up of his music.

Often those who dropped in, late in the afternoon, for apèritifs, would go to the piano and play or sing, if the talk was about music. They were cultivated, as we were not in Turkey. At times the temptation to stay with aunt Eulalie was strong within me. And money was so plentiful! No one ever said: "We can't afford this or that," as mother and I constantly said at home. What a difference a little of this money so freely spent could have meant to my mother, though naturally I kept this for myself.

(To be continued)

GREEK LINE

Regular passenger service between NEW YORK, PORTUGAL, ITALY and GREECE with the thoroughly overhauled and refurnished

T.S.S. NEA HELLAS

NEPTUNIA

★

General Steam Nav. Co., Ltd. of Greece

8-10 BRIDGE STREET

NEW YORK 4, N. Y.

Greetings

from

George Manta

★

Chicago, Ill.

THIS APPEAL SPONSORED BY

WEBER LAUNDRY and LINEN SUPPLY CO.

1421 NORTH WELLS STREET - CHICAGO, ILLINOIS

ANTHONY PAPADAKIS, Manager

CHICAGO BUSINESS MEN

Have Shown a Definite Preference for

Chicago Cut Stone Company

Building Materials

You Can Do the Same If Planning to Build

Here are Four Construction Jobs, designed by PETER E. CAMBURAS, Architect, recently finished or now being built, using our Stone:

1. FOUNTAINVIEW RESTAURANT BUILDING, N. W. Corner Michigan Ave. and Harrison St., Chicago
2. Remodeling of the Building at Southeast Corner Chicago Ave. and Clark St., Chicago
3. WM. D. BELROY'S, Sheridan Road and Cuyler Ave. Development, Chicago
4. SURE-SAFE FOOD MART BLDG., 71612 N. Paulina St., Chciago

— APPLY —

CHICAGO CUT STONE CO.

2020 NATCHEZ AVENUE - CHICAGO, ILLINOIS

Phone MErrimac 7-8000

GREEK MEDICINE

(Continued from Page 35)

parent-teacher he disfavored "magic cures" and "answered prayers". He studied the votive tablets assiduously and found therein groups of symptoms shared in common by groups of people. He reasoned a common cause back of these.

A new viewpoint was offered the physicians in that man and not the spirits must maintain a healthy body and present disease to his body by following laws laid down by nature. He advocated strongly inquiry into history of the patient and symptoms, keen observation and thoughtful reasoning! Treatment must be individual! There was instigated the physical examination of patients on admission to a hospice.

In 338 B. C. Greece was conquered by Philip of Macedonia who tried to unify the citystates of Greece. It was his son, Alexander The Great, who spread the Greek culture through a vast empire from India to Greece. The city of Alexandria in Egypt became the gathering place of scholars and at last the dissection of a body was permitted.

Galen, trained at Alexandria, the center of medical research, was the most renowned physician of the ancient world after Hippocrates. His writing had a profound influence for 1500 years. His chief contribution was his demonstration that the arteries contained blood, not air, as physicians of the day still believed.

The first official school of Greek medicine was founded in Rome about the year 14 A. D. All this work was lost early in the Middle Ages, but was recovered in time to influence Renaissance medicine. The only contacts between the Age of Reason B. C., through the Middle Ages, to Renaissance medicine were the monastery monks.

It is difficult today to picture the present disrupted Greek nation as having once been such a Power among nations and thinking men but the chain of circumstances that reduced her as a nation did not prevent her Age of Reason from reaching down thru the ages. And the Grecian women in their assisting the Asklepian temple priests in their ministrations to the sick may well have been the forerunners of those we now term our Public Health nurses.

The Greeks seem to have been the first to use an integral bath tub. These Greek bath tubs were shaped something like oversized punch bowls complete with bases and pedestals standing some twenty inches high. There was one model for men, and another—somewhat lower—for women.

Compliments of

Grant Park Hotel

1142 South Michigan Avenue
Chicago, Ill.

•

THOMAS GIALAMAS, Manager

ULTRA VIOLET RAYS
SUN-RAYS
DUO-FOLD PAPER NAPKINS
NAPKIN SERVICE
THIS ESTABLISHMENT USES EXCLUSIVELY THE WORLD'S ONLY STERILIZED PAPER NAPKIN. MECHANICALLY FOLDED. ULTRA-VIOLET RAY AND OZONE TREATED. NO LINEN OR S. SLT. THE NATURAL SUN RAYS APPLIED TO IT—FRESH AT ALL TIMES AND NOT TOUCHED BY HUMAN HANDS A PACKAGE OF THESE NAPKINS CAN BE OBTAINED FOR YOUR HOME USE—ASK OUR CASHIER OR THE WAITER. WE TRUST OUR FOOD AND SERVICE MEET WITH YOUR APPROVAL. WE APPRECIATE AND THANK YOU FOR YOUR PATRONAGE
THE MANAGEMENT
DUO-FOLD
SUN-RAYS
NAR-O-FOLD

America's Best Paper Napkins from Coast to Coast come in the Following Marks:

NAR-O-FOLD
DUO FOLD
MIDGET FOLD
NEW FOLD
EIGHT FOLD
QUARTER FOLD
FLAT TISSUE

•

NATIONAL PAPER NAPKIN MFG. COMPANY

1308 N. HALSTED STREET
CHICAGO

Master
Paper Box Company

Incorporated

•

Manufacturers of
PAPER BOXES OF EVERY DESCRIPTION

•

1319 SOUTH MICHIGAN AVENUE
Phone HArrison 7-8989
CHICAGO, ILL.

JOHN PAPAS' AND SONS
TERMINAL COCKTAIL LOUNGE—LOGAN SQUARE, CHICAGO

HERE IS AN EXAMPLE OF
A BETTER STORE BUILT BY

Store Equipment Co.

★

BUILDERS OF
BETTER STORES

★

Offices and Storerooms
626-628 S. HALSTED STREET
Phone SEeley 3-6222
CHICAGO 7, ILL.

See: PETER MUNDRES or PETER STAMOS

Drexel

FRESH
FROZEN

Ice Cream

CITY-WIDE DISTRIBUTION

•

For Prompt Delivery
CALL

VIctory 2-1163

•

Drexel Ice Cream Company

30th AT SHIELDS AVENUE
CHICAGO, ILLINOIS

Peter G. Maniates

REALTOR

Specializing in
COMMERCIAL and BUSINESS
PROPERTY
and
CHAIN STORE LEASING

Management - Sales - Mortgages
Insurance

NATIONAL ASSOCIATION OF REAL ESTATE BOARDS
REALTOR
The Chicago Real Estate Board

11 SOUTH LA SALLE STREET
Phone CEntral 6-3508

GREETINGS

FROM

MONT CLARE THEATRE CORPORATION

★

7133 WEST GRAND AVENUE

CHICAGO 35, ILL.

Compliments

of

Lake Shore

Photo Engraving Co., Inc.

★

160 EAST ILLINOIS STREET

Phone SUperior 7-8216

CHICAGO 11, ILL.

Greetings from

JOHN PAPAS

and the

Terminal Restaurant

☆

2529 N. KEDZIE AVENUE

CHICAGO 47, ILL.

ENTERPRISE DISTRIBUTING CO.

Inc.

WHOLESALE GROCERS

DISTRIBUTORS OF

201 SOUTH WATER MARKET

MOnroe 6-6682 - MOnroe 6-6683

CHICAGO 8, ILLINOIS

★

GEORGE KANDARAS and SON, Proprietors

Greetings
JAMES TOSCAS
and
Ambassador Floral Co.
★
7103 South State Street
Phone STewart 3-2880
Chicago, Ill.

GREETINGS
FROM
MID-CITY
National Bank of Chicago
801 WEST MADISON STREET
Phone HAymarket 1-7600
CHICAGO 7, ILL.
★
Member
FEDERAL DEPOSIT INSURANCE CORPORATION

WHitehall 4-8242 P. J. VLAHAKIS
North State Electric Co.
Licensed Contracting
We Sell and Repair Everything Electrical
House and Power Wiring - Television
Maintenance - Fans and Motors
1012 NORTH STATE STREET
CHICAGO 10, ILL.

Season's Greetings
VASELS
DEPARTMENT STORE
849 WEST MADISON STREET
CHICAGO
★
— GIVE TO THE COMMUNITY FUND —

Phone HArrison 7-6530
PAUL ZELAS
Quality and Style in Fur Garments
Remodeling - Cleaning - Storage
209 S. STATE STREET - 10th Floor
CHICAGO 4, ILL.

Greetings
from
George L. Manta
★
Chicago, Illinois

Green Fields
Dairy Company
3250 WENTWORTH AVENUE
CHICAGO 16, ILL.
★
Pasteurized
MILK AND CREAM
ICE CREAM
AND
FROSTED MALTED
★
CALL
VIctory 2-1072 or VIctory 2-1073

Phone MOnroe 6-4895
DELIGIANNIS BROS.
WHOLESALE GROCERS
★
613 South Halsted Street
Chicago 7, Ill.

LEKAS and DRIVAS

IMPORTERS
OF FINE FOOD PRODUCTS
AND LIQUORS

Chicago Office:
172 NORTH GREEN STREET
Phone MOnroe 6-2432

GREETINGS

JAMES SAVOY & COMPANY

POPCORN

1431 South Morgan Street
Phone CAnal 6-3634
Chcago 8, Ill.

ΠΡΟΤΙΜΗΣΑΤΕ

Hellenic Bank Trust Company

★

139 WILLIAM STREET
NEW YORK 7, N. Y.
Phone RECTOR 2-0900

★

ΔΙ' ΟΛΑ ΤΑ ΕΜΒΑΣΜΑΤΑ ΣΑΣ
ΕΙΣ ΕΛΛΑΔΑ, ΔΩΔΕΚΑΝΗΣΑ
ΚΑΙ ΚΥΠΡΟΝ

★

Member Federal Deposit Insurance Company

Compliments of

MR. and MRS. THEODORE SPYROPOULOS

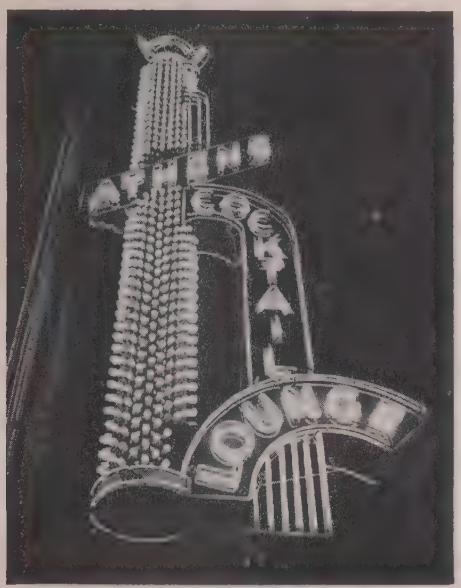
and

The Maple Leaf Restaurant and Candy Co.

53 W. VAN BUREN ST.
CHICAGO 4, ILL.

★

"35 years in the same location"



- Famous from coast to coast for its superb dishes and its enchanting environment. The ATHENS is a must place if you plan to come to Chicago. BRING YOUR FRIENDS!
- Greek and Oriental Dishes a Specialty.
- Parties accommodated.

The Athens

is located on the
Southwest Corner of
Halsted and Harrison Streets
Chicago

★ ★ ★

For Reservations Call
MOnroe 6-2072 or CAnal 6-9265

When you come to
KENOSHA, WISCONSIN

George Pappas

Invites you to visit his Modern Candy and Ice Cream plant:

ROSE'S CANDIES

★

Over Forty Years
In Business
Manufacturing
Fine Candies

THE MODERN
Shoe Rebuilding Schools

ESTABLISHED 1927

C. GUSIAS, Founder

THEMISTOCLES GUSIAS - VASILIOS GUSIAS, Assistats

361 - 12th STREET - OAKLAND, CALIF.
Phone TE. 6-3353

806 FIGUEROA ST. - LOS ANGELES, CALIF.
Phone VA. 3397

2935 BELMONT AVE. - CHICAGO, 18, ILL.
Phone IR. 8-4914

Serving Greek-American families
for Over Two Generations

ATLAS GROCERY CO.

FINEST IMPORTED AND DOMESTIC GROCERIES

718 SOUTH HALSTED STREET

MOnroe 6-5407 MOnroe 6-5426

CHICAGO 7, ILL.

Greetings

CHRIST FOUFAS

and the

La Salle Cafeterias

CHICAGO

GREETINGS FROM
Constantine Soutsos
and the
Soutsos Decorating Co.
1944 West Grand Avenue
Phone SEeley 3-0967
Chicago, Ill.

Greetings from

GODELLAS BROTHERS

7191 WEST GRAND AVENUE
CHICAGO, ILL.

Stephens Realty Co.

Real Estate - Loans - Mortgages - Insurance

82 West Washington Street
Suite 427
Chicago, Illinois

Phone RAndolph 6-4051

Compliments of

C. J. CONTOS CO.
FANCY FRUIT
24 EAST VAN BUREN STREET
CHICAGO, ILL.

Compliments of

GARFIELD LAUNDRY and LINEN SUPPLY
4829 WEST DIVISION STREET
Phone MAnsfield 6-9500
CHICAGO, ILL.

Compliments
of

ALLIANCE THEATRE CORPORATION

★

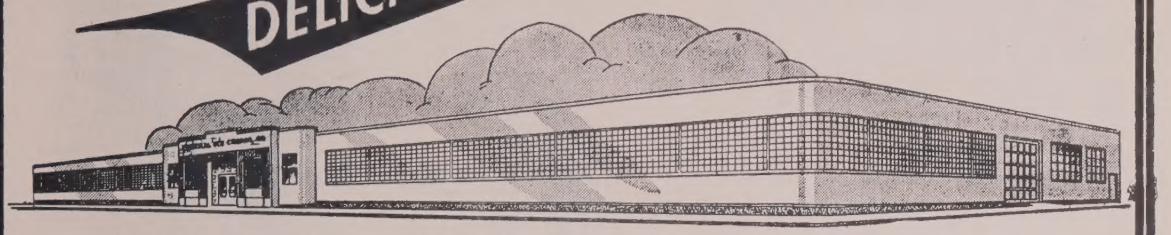
★

★

S. J. GREGORY

Central

DELICIOUS ICE CREAM



Manufacturers of

QUALITY ICE CREAM

CITY & SUBURBAN DELIVERIES • We Specialize in Fancy Molds & Ice Cream Cakes

CENTRAL ICE CREAM CO.

Call VIRginia 1811

CHICAGO 9, ILLINOIS

★

TO ATHENE READERS

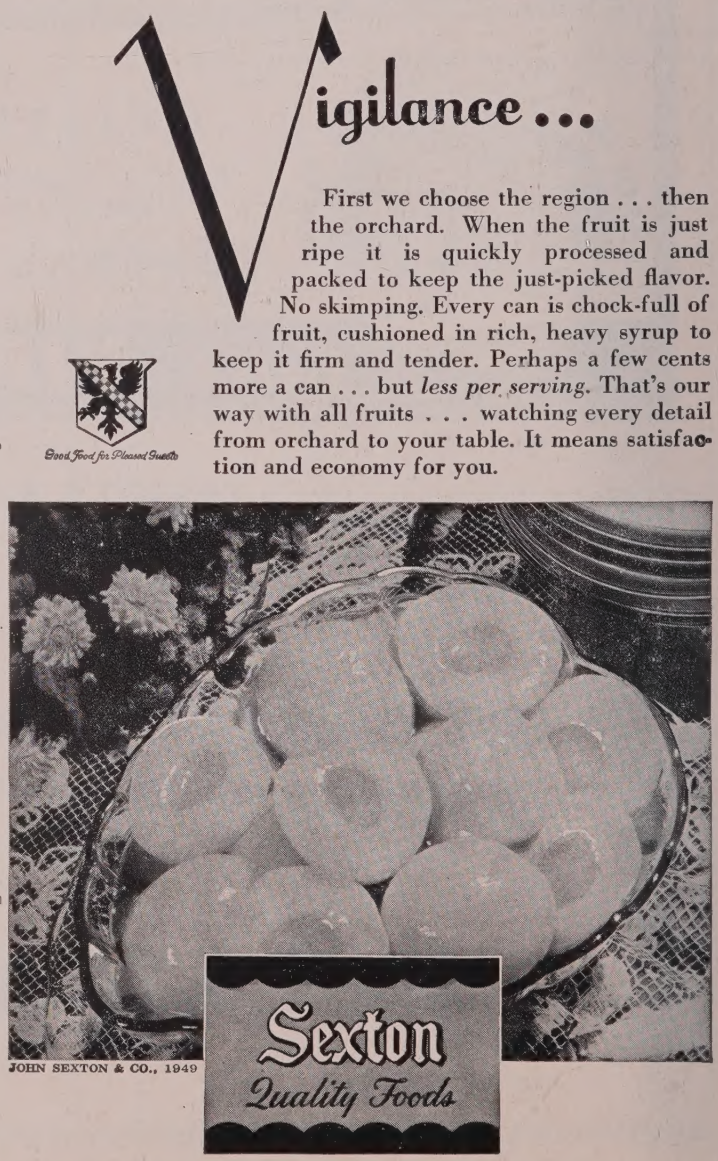
THE CENTRAL ICE CREAM ORGANIZATION

SAYS:

Buy U. S. Savings Bonds

HONORARY and SPONSORING COMMITTEE

His Beatitude ATHENAGORAS I., Oecumenical Patriarch
VASILIOS DENDRAMIS, Greek Ambassador to the U. S.
SPYROS SKOURAS, Pres. 20th Century-Fox Corp, N. Y.
EV. HARDALOUPAS, Pres. Hellenic Bank, N. Y.
PROF. DAVID M. ROBINSON, University of Mississippi
PROF. GEORGE E. MYLONAS
Washington University, St. Louis, Mo.
JOHN L. MANTA, Pres. Pan-Hellenic Federation
THEODORE J. ELIASCOS, Prs. Bank of Athens Trust Co. New York
MIKE KOROMPILAS
President, the Assumption Greek Church, Chicago
A. FLABOURAS, Nat'l Comm. Greek Veterans of America
GUS LANDER, Landers Restaurant, Chicago
CHRISTOPHER JANUS, Chicago
REV. GEORGE MASTRANTONIS, St. Andrew's. Chicago
NICHOLAS CUMMINGS, Central Ice Cream Co., Chicago
ANTHONY PAPAGEORGIOU, Pekin Cleaners, Chicago
JAMES GORDON, American Express Co.
NICK VAGIONIS, Pres. Greek Societies Federation N. Y.
REV. B. EFTHIMIOU, Dean of Greek Cathedral, N. Y
SPIROS JANETATOS, Pres. Pan-Cephallonian Federation
JOSEPH A. FAGAN, Chicago, Ill.
PETER CALLAS, Chicago
ANDREW G. KANELOS, Chicago
MR. and MRS. THEODORE SPYROPOULOS, Chicago
PETER GIANUKOS, Chicago
BASIL CHARUHAS, Chicago
CHRIST FOUFAS, La Salle Cafeterias, Chicago
ARTHUR PEPONIS
Supreme President Panarcadian Fed., Chicago
HELEN POPE, Brooklyn College, Brooklyn, N. Y.
CHRISTOPHER GODELLAS, Chicago
REV. DAN GAMBRILES, St. Nicholas Church, Chicago
NICK GIOVAN, Chicago
CONSTANTINE GIOVAN, Chicago
JOHN BELASCO, The Franklin Savings Bank, N. Y.
PETER G. DEMET, Chicago
NICK NOMIKOS, Pres. St. Constantine Church, Chicago
NICK VASELS, Chicago
DEMOSTHENES PHOTAKIS, Cicero, Ill.
JOHN PAPAS, The Terminal Restaurant, Chicago
JAMES EFSTON, Chicago
PAN-CRETAN UNION, Chicago
CHARLES BOOKIDIS, Davenport, Ia.
PETER E. XIDES, Montgomery, Ala.
JOHN STEVASON, New York, N. Y.
NICK JOHN MATSOUKAS, New York, N. Y.
DR. CHARLES J. DEMAS, Washington, D. C.
W. H. VARTAN, Lake Shore Photo Engraving Co. Chicago
MICHAEL N. HATSOS, Chicago
DR. GEORGE KARAFLOS, Pres. Holy Trinity, Chicago
ANDREW MARGARITES
SUPREME LODGE, GREEK-AMERICAN PROGRESSIVE ASSOCIATION ((GAPA)
CONST. PAPPAS, National Pres. Sterea Hllas Federation
JOE FARAGO, Chicago
GEORGE L. MANTA, Chicago
CHARLES TAYLOR, Pres. St. Moritz Hotel, N. Y.
JOHN APOSTOLAKIS, Pres. Clever Idea Co., Brooklyn
PAUL PRODROMIDIS, New York
HELENIC CLUB of PROFESSIONAL MEN, Chicago
NICHOLAS GOULANDRIS, Orion Shipping Co., N. Y.
ANDREW SISTERS, Hollywood, Calif.
JOHN HANIOTIS, New York
C. I. SCHIADAROSIS, New York
PHAROS AGENCY, New York
HELLENIC ASSOCIATION& OF BOSTON, Boston, Mass.
REV. D. N. SAKELLARIDES, Birmingham, Ala
MARKOS NOMIKOS, New York
HARRY PHILLIPS, Beaver, Pa.
WILLIAM LANGAS, Pittsburgh, Pa.
J. A. PAPPADEAS, Try-Me Distributors, Washington, D. C.
MR. and MRS. NICHOLAS PALMER, Chicago
ATHONY GIOVAN, Chicago
STANLEY STACY, Cavalla Tobacco Co., Milwaukee, Wis.
CHRIS CARSON, Chicago, Ill.
T. N. PAPADOPOULOS, President, Mercovouni Society.
C. N. JOHNSON, JR., Chicago, Ill.
ST. CONSTANTINE and ST. HELEN CHURCH, Milwaukee, Wis.
GREEK CHURCH OF THE ASSUMPTION, Milwaukee, Wis.


Vigilance...
First we choose the region . . . then the orchard. When the fruit is just ripe it is quickly processed and packed to keep the just-picked flavor. No skimping. Every can is chock-full of fruit, cushioned in rich, heavy syrup to keep it firm and tender. Perhaps a few cents more a can . . . but less per serving. That's our way with all fruits . . . watching every detail from orchard to your table. It means satisfaction and economy for you.
Good Food for Pleasant Eating
JOHN SEXTON & CO., 1949
Sexton
Quality Foods

METAXA

SPECIALTY LIQUEUR

IMPORTED FROM GREECE

KNOWN ALL OVER THE WORLD

92 PROOF

IMPORTED EXCLUSIVELY BY

Austin Nichols & Co. Inc.

BROOKLYN—NEW YORK

PHAROS AGENCY WORLD TRAVEL

1950 EASTER IN GREECE

GREEK EASTER APRIL 9

IF YOU ARE PLANNING TO CELEBRATE EASTER IN GREECE NOW IS THE TIME TO MAKE YOUR RESERVATIONS

The S. S. NEA HELLAS

sailing from New York March 17th, will reach PIRAEUS ONE WEEK BEFORE EASTER.

For good accommodations apply to **PHAROS AGENCY, Inc. NOW.** Do not wait until the last minute. By making your reservations now you do not lose anything in case you decide to postpone your sailing.

By Plane -

IF YOU WISH TO GO BY PLANE to Greece, there are planes leaving every day from New York for Athens.

PHAROS can secure Plane accommodations for you on short notice, and can ship your trunk by boat.

GIFTS for your Relatives in GREECE

To send Gifts in trunks or in boxes, FLOUR, SUGAR, RICE, COFFEE and to be sure that they will be delivered to your relatives in Greece, give your order to:

PHAROS

YOUR RELATIVES FROM GREECE!

IF YOU WANT TO BE WELL INFORMED ON IMMIGRATION MATTERS, AND TO BRING YOUR FAMILY OR RELATIVES FROM GREECE, apply to:

PHAROS AGENCY INC.

388 - 8th Ave., New York 1, N. Y.

A lift for your **SPIRITS**...A thrill for your **TASTE**...

ANDES CANDIES

What's more exciting and inviting than a newly-opened box of fresh, rich flavored ANDES. Grand to serve to guests, tasteful to give, fun to keep around the house for a treat . . . anytime!

★

DELICIOUS AND NUTRICIOUS

Andes Candies (THE PEAK OF ALL)

50 SHOPS IN CHICAGO AND SUBURBS